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★★About People★★

IN NEW YORK

By GLADYS P. GRAHAM

Youth held the spotlight here last week and came in for their share of honors in their respective capacities.

Mary Harden, speech therapist at a mixed university, has been named faculty advisor to the Society for the Study of Stuttering, an undergraduate organization at Long Island University dedicated to helping the stutterer understand more about his problem.

Miss Harden holds two degrees from Brooklyn College and is currently enrolled for her doctorate in special education at New York University.

Reporters, photographers and hundreds of invited guests noted the fresh beauty of President Truman's daughter, Margaret, as she presided with excellent taste and graciousness at the third National Recipe and Baking Contest at the Pillsbury Mills award luncheon held in the Starlight Roof of the Waldorf-Astoria.

For the first time since its inception in 1949, no colored contestants reached the finals. On the two former occasions Mrs. Hayes E. Willis of Norfolk, Va., and Lillie Wright were finalists in the top women's prize cooking contest. Noted however, among guests were the Johnny Johnsons of Ebony, and their food expert, Freda de Knight and Monetta Sloot Jr. of Our World.

Naomi Pettigrew, a clerk by day **in the Central Department of Church World Service of the National Council, is a singer by night study. The winner of a Marion Anderson award, she is a product of Virginia State College. Her ambitious program was presented at Town Hall. recently.**

Leola Townsend White, soprano formerly of Cincinnati, O.; Charles White, organist, and Jeanette Dorsey, accompanists, were presented by the Floral Club of the Newman Memorial Methodist Church.

Mrs. White prepared for her professional career at University of Cincinnati, Julliard and Columbia. She teaches music in the New York public schools. In addition she has her own studio, and is active in the National Association of Musicians.

Busy Marion Anderson, famous-contralto, was heard in the first of three Bach Aria Groups as soloist along with the Choral Art Society and Orchestra which was conducted by William Johnson. Miss Anderson's .magnificent voice will be heard and she will be viewed for the first time on television Dec. 23, when she is heard over BS - TV in the Ed Sullivan's "Toast of the Town" program. Muriel Rahn and Lena Horn preceded Miss Anderson on this show this season.

Lester Walton, former minister to Liberia, was inducted into the "Salurians" an honorary journalistic organization that requires 25 years of experience in the newspaper field.

This columnist talked briefly with Henry D. Cole, a Liberian who works in the Gold Coast. The editor of the Daily Echo in Accra. He is visiting the U.S. on an exchange program. He expects to see Tennessee Valley Authority, Tuskegee and the highly industrialized and technical areas of America.

Griff Davis, a Columbia journalism graduate and a Morehouse man, expects to be in Liberia along with Pearl Primus, the Claude Barnetts, and Gladys and Lester Walton, for President Tubman's inaugral-fete.

Celebrated and well - prepared and seasoned artists are coming into their own in no uncertain

GLADYS WALTON — LESTER WALTON

terms in high places. They are being hired and presented on the basis of merit in the specialties and the label of pigmentation seems to be disappearing.

William Warfield, baritone, traveled along with Robert Rousenville of the New York City Opera Company, and other artists to the International Conference and Institute celebrating the third anniversary of the Human Rights Division of the United Nations held in St. Louis, Mo. Warfield will appear with the St. Louis Symphony under the baton of Vladimir. Warfield won first prize in the Educators' National Convention in St. Louis in 1938.

The indefatigible Janet Collins of the Metropolitan Opera, pre-

COUNTEE CULLEN — PEARL PRIMUS

sented a command and repeat performance here at the Young Men and Young Women's Hebrew Association, along with her company of assisting artists, Calvin Dash, baritone, Raymond Sachso, pianist, and Theodore Benedict, drummer. The danseuse had a sold out house.

Joan Leon Destine, Haitian artist, who was recently awarded the Chevalier of the Legion of Honor by his government in recognition of his outstanding service to his country, was featured on Walter Terry's (Herald Tribune dance critic)" Sex Dances of Mankind," presentation at the YMHA, Sunday.

Archibald Glover, a Cooper Union graduate and an assistant civil engineer of the planning division of the City of New York, has a unique hobby. Glover, the Rev. Josephy F. Cantillon, S.J., librarian at St. Peters College in Jersey City, a Catholic, and Ju-

JEAN L. DESTINE — MARGARET TRUMAN

lian J. Reiss, a manufacturer, form the Racial Hamity Flying Trio.

The group flies up and down the Eastern Seabord via their monoplane, to further the cause of equal justice to all persons regardless of race.

The Afro-Arts Bazaar in its new location in mid-town New York held a press cocktail party. The organization governed by Mesdames Estelle M. Osborne, Etta Moton Barnett and Counte Cullen has served more than two years as an outlet for the **creative products of the darker peoples from Africa, Haiti and the West Indies and for youthful artists and craftsmen on the local scene...**

Scholarly Dr. Hildrus A. Poindexter, Memphis-born, has traveled 12,00)0 miles around Africa and visited 19 countries.

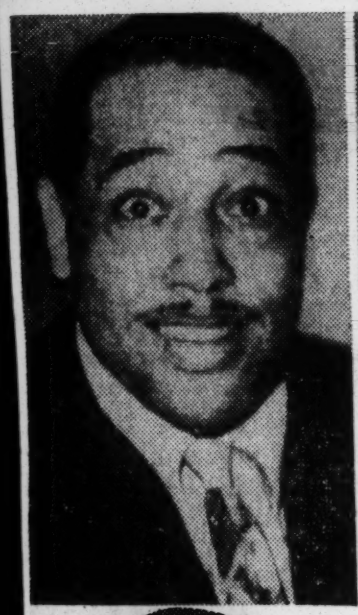
Mr. and Mrs. U. S. Gray, both are native Texans, now on leave from their Methodist Mission, were featured on a program over ABC-TV network. In an interview with Mert Zimmerman, feturing the National Council of Churches personalities, the Grays stated that Liberia was getting away from the clan and tribal system. — (ANP)

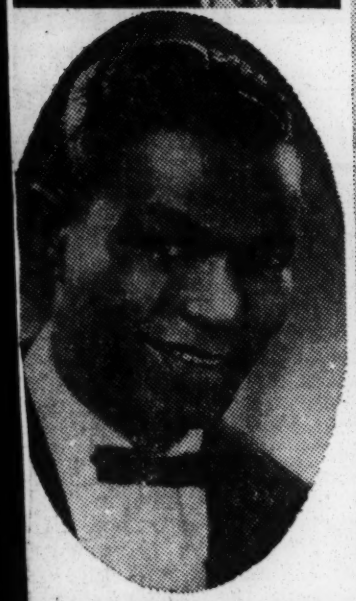
New, Old Faces Highlight Nat'l Theatrical Scene

Riding High—Count Basie and the other folks, left photo, in "Robbins Nest," are just that glad because the Count has moved back into the big-band field. Shown here on a recent "1280 Club" broadcast are, left to right, Bob Russell, Dave Mann, disc jockey Fred Robbins, Cherry Balaban and Basie. With a real "jump" revue, Basie moves into New York's Strand Theatre this week. Pearl Primus, center, an inspired student of African dances and recently returned from a year of study in Africa, is seen in one of the famous movements which are thrilling audiences of Manhattan's Cafe Society Downtown. Hitherto a concert performer, Miss Primus' stint at the New York nitery is proving her versatility as well as her artistry. Right: The Five Flames make their Harlem bow Friday on the stage of [illegible]llo Theatre with the Savannah Club Revue, produced [illegible]tan Paul.

AMUSEMENTS: "Cyrano de Bergerac" will be released nationally at popular prices, no seats reserved, on July 20. . . . John Birks Gillespie of Cheraw, S. C., opens a limited engagement May 25 at the Capitol lounge. You're right, that's Dizzy. . . . Dave Garroway devised the elaborate network of loudspeakers which laces the interior of the Blue Note, yet the table invariably used by the apostle of "Peace" when he visits the Madison st. hall of culture is down front, right under the bandstand, where he can't hear a decibel via his amplifying system.

Gillespie





Two packages of jazz. . . . Duke Ellington, upper left; Nat "King" Cole, lower left, and Sarah Vaughan, center, will be featured personalities in the Biggest Show of '51, at State Fair Auditorium, Saturday evening, with two performances, one at 8 p.m., one at 11 p.m. . . . Upper right, Ella Fitzgerald, jazz song stylist, and lower right, Gene Krupa, drummer, two of the headliners of Jazz at the Philharmonic, slated for a single performance at the Auditorium Wednesday evening.

National to End Segregation With Return of Stage Plays

The National Theater, after a lapse of nearly four years, will ring up its curtain a legitimate playhouse next year—probably for summer engagements—before a non-segregated audience.

The return of the F street theater to its position as Washington's best-known playhouse was assured yesterday with an announcement by Richard Myers and Richard Aldrich, prominent Broadway producers, that they have arranged to lease the theater, effective next May 4, from the Munsey Realty Co. here.

They immediately said the "first policy" of the new engagement will be abolition of segregation.

Demand of Actors' Equity.

It was a demand of the Actors' Equity Association that segregation be abolished which interrupted the National's 113-year history as a legitimate theater on July 31, 1948.

On that date, Marcus Heiman of New York, who held—and still holds—the lease on the theater, closed it up rather than accede to the flat demands of the actors' union. A short time later, the National turned into a movie house.

F. Wallace Stoever, vice president and secretary of the Munsey Realty Co., confirmed that the company has verbally agreed to a settlement with the Aldrich-Myers group, and said only the actual wording of the contract remains to be worked out. Munsey Realty, which owns the property, is a subsidiary of the Munsey Trust Co.

Mr. Heiman, whose lease with Munsey expires on the same May 4 date the new management will take over, had no comment on the new settlement. "It wouldn't be cricket," he said.

Mr. Stoever would not discuss details of the agreement, but said it was reached within the last week. He said operations of the theater—including audience segregation issues—are not his company's concern, but are left up to the leasee.

The reopening of the National will move Washington into the status of a two-theater city.

The question of whether the city is ready to support two, however, is generally regarded as not a problem of sufficient audience support, but rather one of whether enough top-flight road show attractions can be booked.

Plenty of Room, Says Ferber.

Manager Bernie Ferber of the Gayety thinks there is plenty of room for both his theater and the National.

"Of course, it depends on the products you get," he said. "But other towns, like Boston and Philadelphia, support more than one. I believe the town is big enough to support two."

As far as the Gayety is concerned; Mr. Ferber said, past performance speaks for itself. "If we had good attractions, we did all the business we could handle."

As in other multi-theater towns, the Gayety and the National would submit competitive bids on productions available.

The National, with its air-cooling system, meanwhile, will be in a position to carry shows through the summer season. Reconverting the building back to a legitimate theater is not expected to be a major project, since no substantial changes were made when it was prepared for movies.

'Favorable Reaction' Seen.

The Myers-Aldrich announcement said "favorable reaction" is expected from Actors' Equity and other drama groups to the reopening of the National, which stands as one of the Nation's historic playhouses.

President Leland Hayward of the Committee of Theatrical Producers called the new management's policy statement "a major milestone of American cultural development and history."

Robert E. Sherwood, four-time winner of Pulitzer prizes in the field of drama and biography, commented, "The restoration of the National Theater to its true purpose is cause for a national holiday."

Negotiations for the theater, as well as the announcement were made by Mr. Myers and Mr. Lotito. Mr. Aldrich is on duty in Washington with the Navy.

D. C. Theatre Lily-White Policy Ends

By ROBERT TAYLOR

WASHINGTON—The announcement last week that the National Theatre here will be reopened as a legitimate play house and be operated on a non-segregated basis, has been hailed as a resounding victory for the Courier-sponsored "Committee for Racial Democracy in the Nation's Capital," which spearheaded the campaign initiated back in 194 to have that theatre end its lily white policy.

Aldrich and Myers, New York theatrical producers, announced that they have obtained a lease on the National Theatre effective May 4, 1952, and they will run the house on a non-segregated basis. Presently in charge is Marcus Heiman, who closed the theatre in August, 1948, rather than allow Negroes to attend the shows there.

Many national and local groups joined with the Courier-sponsored CRD concentrated effort to persuade the National management to democratize its policy, through conferences and picket lines. Perhaps the most decisive factor bringing the matter to a head was the boycott started by Actors Equity, which prohibited any of its stage vehicles until the policy changed.

Oscars From Dr. Bunche—

Dr. Ralph Bunche, UN Mediator, presented "Oscars" to Joseph L. Mankiewicz, left, who wrote the prize-winning screenplay of 1950, "All About Eve," and Darryl F. Zaunuck, right, who produced it in star-studded Academy Award ceremonies in Hollywood last Thursday. Dr. Bunche is the only Negro who ever presented an Academy award.—Douglas Photo.

These night club stars are (top row, left to right) Maria Villon, Tahiti Show Bar; Bert St. Clair, Sciolla's Cafe; Dorothy Loudon, Ciro's, and Eusa Beth Barrett, Embassy. At bottom are (left to right) Jimmy Durante, Click, tomorrow only; Art Lund, Lexington Casino; Span, New Town Tavern, Delair, N. J., and Henny Youngman, Chubby's.

Negro Actors Elect Officers

NEW YORK. — (ANP) — The Negro Actors guild, meeting in annual conference here last week, elected a new official family.

Named president was Noble Sissle, famed bandleader-composer; vice presidents are Leigh Whipper, Georgette Harvey, Marian Anderson, Louis Armstrong, Todd Duncan, Katherine Dunham, Duke Ellington, J. Rosamond Johnson, Edna Thomas, Lester A. Walton, Ethel Waters, Dooley Wilson and Edith Wilson.

Frederick O'Neal was appointed chairman of the executive board. The venerable "Father of the Blues," W. C. Handy, was elected treasurer of the group.

Muriel Rahn Waging Powerful 'Behind The Scenes' Fight For Negro Performers In Show Biz

New York.—Muriel Rahn, singing star of concert, opera, TV and radio has been quietly and without fanfare waging a powerful "behind the scenes" fight on union levels for Negro performers during the past several months.

The former Carmen Jones star who was recently seen on Ed Sullivan's Toast of the Town TV Show, and is scheduled to sing the title role in "AIDA" on November 25th at the Brooklyn Academy of Music, was elected almost a year ago to the Board of Governors of the American Guild of Musical Artists, the union which has jurisdiction over the Metropolitan Opera Company, and all other opera companies and ballet companies in America. She is the only Negro member of the Board of which Lawrence Tibbett is president.

Last month she was appointed by the Board to represent the union (which is about 99 percent white) on the new and powerful Television Authority, which may eventually absorb the lion's share of all performers, and hasten the merger of all performer unions into one great entertainment organization. Thus she finds herself in a unique position to initiate positive action on a democratic basis for all performers, regardless of race or creed in her own union as Guild of Variety Artists and now, economic status of each family. A copy of the recommendations was sent to each family.

The idea was initiated on Ashley Plantation under the ownership of the Keller Bros., Tallulah, La., under the management of C. W. Kennedy, former county agent in Franklin Parish. Because of the interest of Mr. Kennedy, his managerial ability and his foresightedness, he is able to put emphasis on not only material resources but human resources.

In keeping with modern trends of housing development as being

Jazz show headliners. . . . Appearing with "The Greatest Show of '51" at the State Fair Auditorium in two performances at 8 and 11 p.m. Saturday will be, 1. Sarah Vaughan, song stylist; 2. Nat "King" Cole; 3. Duke Ellington; 4. Peg Leg Bates, dancer.

These night club stars are (top row, left to right) Connee Boswell, Latin Casino; Maria Villon, The Wedge; Margie Duncan, Sciolla's Cafe, and Tony Reese, Palumbo's Cafe. At the bottom are (left to right) Pearl Bailey, Club Ebony; Mac Pepper, Lexington Casino; one of the Four Mills Brothers, Chubby's, and Dick Barrow, New Town Tavern, Delair, N. J.

Jazz Show Box Office All Day Saturday at Auditorium

The State Fair Auditorium, which will be the scene of two performances of "The Greatest Show of '51" at 8 and 11 p.m. Saturday, will open the box office at the Auditorium at 9 a.m. Saturday continuing until show time of both performances.

There will be sections for both white and Negro patrons at the two performances.

The jazz revue is headlined by such name entertainers as Duke Ellington and his orchestra; Nat (King) Cole and his Trio, and Sarah Vaughan, song stylist whose recordings have been best sellers for several seasons.

The show also will feature a number of variety acts who will be spotted throughout the show. These include Peg Leg Bates, the one-legged dancer who has appeared here many times in vaudeville at the Majestic; Timmie Rogers, comedian and song writer; two comedy teams, Stump and Stumpy, and Patterson and Jackson; and the Marie Bryant Dancers.

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'Glamour Gal' Parade Began With Stars, Not Chorines, Records Of Past 30 Years Prove

Evelyn Preer Is Remembered As Top Stock Siren

Glamour girls of the past three decades. Who were they and what part did they play in show business? Most of the information we've had concerned the chorines of Original Cotton Club in New York and Chicago's Grand Terrace. They most certainly belonged in every discussion of female glamour.

However forgotten are those glamorous ones of show business who occupied major roles. They were singers, dancers and drama artists whose beauty served as box office magic the nation over. In drama there was the late Evelyn Preer of Lafayette Players, one of the leading beauties of her time. And the same may well be said of Blanche Thompson of musical comedy fame who for years awed males and created envy among the wives who witnessed the annual tours of Irvin C. Miller's "Brownskin Models." This was the show that also presented the very glamourous Lily Yeun, one of the most striking beauties ever to invade the east from Georgia.

During this time there was an all Negro theatre chain known as T.O.B.A. that played most of the theatres north and south. With headquarters in Nashville, Tenn., the T.O.B.A. controlled most of the nation's houses catering to all Negro talent. Top houses were the Grand in Chicago and the Lafayette in New York City. The shows were big time musical comedy and its contribution to the glamour parade was something to marvel about. Certainly Gertrude Saunders, now a retired property owner in Harlem was well entitled to the label "glamour." Like Flo McClain she was billed with the top acts as much for her beauty and sex appeal as for her fine talents on the stage.

Yes, there have been some attractive girls in the various chorus lines but by no means have they over shadowed some of the principals of the past as many historians would have you believe. Lafeyette Players stood out in stock and drama but its glamourous players like Evelyn Preer, Iris Hall and others did much for the successful box offices the productions boasted at the time.

Among other things it might be well to point out that glamour arrived in Negro show circles with stars and exponents. Even back in the days of Williams and Walker the great Ada Overton-Walker was employing a combination of sex appeal and talent to draw raves for the show and help fill the box office. The difference of course, in those days the glamourous ones were refered to as "Vampires." You've seen the "Rudolph Valentino" story in films based on his male charm. Some day you will see screened "The Vampire" which will be the life story of the great Theda Bara, first of the glamourous ones.

It is safe to say arrival of the beauty choruses in Broadway cafes where Negroes were featured was an attempt on the part of big time producers to lure patrons in the same manner they themselves had been attracted to shows produced by and for Negroes. Certainly it is no secret that whites both in Dixie and in Chicago and New York were constant attendants at shows produced by Irvin Miller and the old T.O.A.B.; showman like Billy King, Dudley Salem, Tut Whitney and J. Humer Tutt, and others.

The whites liked the comedy and minstrel songs but they were there mostly to observe the shapely brownskins paraded across the stage. In many instances the nightly performances of these shows were presented before houses that were almost fifty per cent white.

Thus when time came for promoting the old Cotton Club and Grand Terrace - management sought some of the sepia beauty that they had been attracted by at the tent and opera house shows staged by T.O.A.B. and others. As they figured it out and correctly, there would be jealously sufficient to hold the box office down if the beauty was featured in the top starring role.. Men would come but their wives would naturally resent seeing the attractive stars taking over the house and drawing awes from the husbands. Then how might it be done? There would not be as much opposition to the scantilly dressed chorus girls or the "Show girls" made up in "show" clothes.

With this decision came the glamourous choruses one reads so much about.

That they were spotlighted in a substituting role that was done

Ada Walker Was Original; Many Others Around

after much thinking on the part of the cafe owners and producers has done plenty for the girls. But has caused many to forget where show glamour first made its appearance.

Reading the above one gets the idea that the stage and night clubs hold a copyright on sepia glamour which is far from the truth. Hollywood has boasted its share of "Vampires" and "Glamour Gals." First in this series was, of course, Nina Mae McKinney who upset the silver screens about the country in "Halleujah," back in the late '20's. Hers was the first full length picture starring Negroes made by a major company.

Glamourizing sepians in pictures has hardly been the way of things in Hollywood as will be seen in the time separating first from the present. The first, of course was Miss McKinney and not until MGM haloed Lena Horne — some 25 years later — was there another. But there will be others. Enroute today are such artists of the sex and beauty parade as Dorothy Dandridge and Eula Hunn who can hardly miss. Maybe Hollywood will offer in its rebuttal to the above claim Fredi Washington as "Peola" in "Immitation of Life" or Little Toni Harper, the child star both of whom had top roles but there was no attempt at glamour in either case. And glamour is what we started out to discuss.

ONE OF THE original glamour girls who arrived as the label was being changed from "Vampire" to "Glamour" was Blanch Thompson, right, whose gams were rivaled only by those of Ann Pennington. With Blanch is Laura "Detroit Red" Livingston, another talented and beautiful artist.

EDDIE "ROCHESTER" ANDERSON

Rochester aboard Benny's Maxwell on TV next Sunday

The fabulous Maxwell of the CBS' "Jack Benny Program," with its chucklesome chauffeur, Eddie ("Rochester") Anderson, makes its television debut on the season's second CBS-TV "Jack Benny Program" next Sunday, Dec. 16, (KNXT, Channel 2, 4:30-5:00 p.m., PST).

The hilarious Maxwell comedy scene opens in the streets of Beverly Hills with Rochester holding it to the road and the Waukeegan Wit lolling in the back seat. Benny is enroute to the CBS-TV studio in Hollywood, but midway on the trip the Maxwell's motor goes dead. Rochester dismounts and proceeds to pick the engine apart to diagnose the ailment. As on the radio program, the sound effects of the smoking, sputtering Maxwell motor are provided by comic Mel Blanc.

Many Say NAACP Stand Endangers Artists' Future

Whether the NAACP has been right or wrong in its methods—especially where Negro artists are concerned—has created wide comment from outstanding figures from coast to coast. Mrs. Ruby Dandridge, veteran actress and mother of two distinguished actress-daughters, and ex-Congressman Arthur W. Mitchell say Author S. Randolph Edmonds is right. Few say "No."

And so it goes, as the Courier's highly provocative series of articles — "Who's Wrong? — the NAACP, or Negro Artists?"— draws varied reactions from experts who are well qualified to comment.

The storm grew out of the NAACP's efforts to secure non-segregated seating at performances of top artists by picket lines or by asking the artists to turn down contracts which called for such, plus NAACP attacks on the "Amos and Andy" TV show.

Without any editorial comment here are some of the reactions:

Mrs. Ruby Dandridge, veteran of twenty years in Hollywood, stage and radio — mother of Vivian and Dorothy Dandridge— who was in the first radio show broadcast from Californ

Professor Edmonds expresses my thoughts in entirety. We are doing our job here as any other American citizen, and are not a disgrace to any race or country. The organization (NAACP) must always remember, 'don't take money from anyone's pocket unless you can put more in.' I agree with Professor Edmonds wholeheartedly, and all actors and actresses with whom I have had time to talk, also agree with his point of view."

Arthur W. Mitchell, former U. S. Congressman from Illinois:

"Sound judgment and good common-sense are among, if not our most effective weapons. Rash action and dire threats are no substitute for these weapons. Threats which we cannot carry out are bound to hinder our progress, and will serve no good purpose in our fight against this monster evil. I think the article written by Prof. S. Randolph Edmonds is SOUND and SENSIBLE. I think his criticism of the NAACP resolution adopted at the Atlanta convention is thoroughly justified."

Dr. Horace Mann Bond, president of Lincoln University (Pa.), agrees with Professor Edmonds where he points out that some protests involving Negro artists have been unrealistic, and in some instances have verged on the absurd," but Dr. Bond lambasts "Amos and Andy" and, while praising Ethel Waters in "Beulah" says "her trifling husband in the same script is an unholy stereotype; and it is the duty of an organization dealing with principle, like the NAACP, to make pronouncements on such problems."

Prof. S. Randolph Edmonds' highly provocative series, "Who's Wrong? The NAACP or the Negro Artist?" appears inside this week. It will also appear next week.

Eva Taylor, distinguished actress and wife of the great jazz piano player, composer and music publisher Clarence Williams, says: "I feel that the movement such as the NAACP advocates would close the doors to the Negro in the theatre, and, in addition, bring back the blackface comedian, which I think is worse. It is far too late to stereotype the Negro." She continues: "The resolution of the NAACP can only do us more harm than good. I do not think the officers of the association know or understand the problems of the Negro in the theatre in this country."

Clarence Muse, veteran Hollywood movie actor, says: "Professor Edmonds has clearly and in a highly professional manner stated our case. The NAACP would win the 100 per cent support of the Negro artist if they would follow the program as laid out by Dr. Edmonds. Even actors are interested in civil rights. Democratic America wants a free theatre, cultural and realistic."

Mrs. Jessie Fauset Harris, noted author of "Chinaberry Tree," and other works, draws a searching analogy through comparisons of "types" in discussing "Amos and Andy." Says Mrs. Harris:

"The conditions which they portray could not or would not, in all probability, exist . . . and this is the essence of the farce. Why should the Caucausian American think these men the prototype of all Negro Americans? Who considers Durante, Gleason et al, the prototypes of all white Americans?"

In a still more penetrating observation concerning "the extremely important matter of income," Mrs. Harris notes that "we cannot afford to close off or permit the closing off of any decent openings. We cannot afford to listen to the short-sighted advice of those urging us to pass by the avenues where our precious natural talents can be displayed and utilized, and, instead, bury those talents to the detriment of our welfare. Many television offerings end on a brutal and decadent note. I am gratefuf for Amos and Andy's brand of humor in the evil times on which the world has fallen."

Others comment, in part, as follows:

Dean William Pickens: "We believe in unsegregated theatres in America, but what has that to do with the fun-making actors of any race?"

Arna Bontemps, Fisk University librarian, and author: "This new departure by the NAACP is a step toward the kind of control usually attempted by censors."

Ralf Coleman of Boston, stage manager for "Anna Lucasta," for three years: "The true theatre is a mirror of life, labeled in different categories: farce, comedy, satire, tragedy, fantasy, drama, melodrama, etc. One is just as important as the other in the field of entertainment. To prevent the Negro from playing comedy is just as absurd and ridiculous as to prevent him from playing serious roles. The percentage of Negro actors and actresses working, professionally, is pitifully small. One or two comedy shows won't hurt us."

And, so it goes!

Met Opera Refuses To Play D. C.

WASHINGTON — (ANP) — Because the Capitol theatre of this city refused to lift its ban on the admission of Negroes, even for one week, the Metropolitan Opera Assn cancelled the October 22nd appearance of its "Die Flodermaus" company at that theatre.

The opera company had been scheduled for a week's appearance in the theatre when Actor's Equity, representing the artists, notified the Metropolitan that it refused to permit members to perform in theaters where segregation or bias in admissions exists.

President of Actor's Equity, Clarence Derwent, commented that the Metropolitan had been "very cooperative in such matters." It was suggested that Loew's circuit remove the race ban so that the Metropolitan Opera Association group could perform. The Loew's circuit refused the request.

Because of the discriminatory policies, based on race, there has not been a legitimate theater in our nation's capitol city since 1948. Equity has been representing the players of this company since a jurisdictional dispute with the American Guild of Musical Artis The Guild, however, represents th singers in the main company.

National Theater Is Leased On a Non-Segregated Basis

By Richard L. Coe
Post Reporter

Aldrich and Myers, New York theatrical producers, announced yesterday that they have obtained a lease on E street's National Theater effective May 4, 1952, and that they will run the theater on a non-segregated basis.

The lease has not yet been signed, but its principles are agreed upon, an official of the Munsey Realty Company, owner of the theater, stated yesterday, adding "There is no reason to expect that the matter will fall through."

The lease of Marcus Heiman on the theater extends until Aldrich and Myers takes over, and any change in its present film policy before that date is unlikely.

Heiman, who closed the theater to live actors in August 1948 in a dispute with Actors' Equity Association over the segregation issue, yesterday remarked again, as he has in the past: "It is not in good taste to discuss the matter through the newspapers."

Associated with Aldrich and Muers in the venture will be Louis Lotito, managing director of five New York theaters, the 46th Street, the Martin Beck, the Morosco, the Fulton and the Coronet. Lotito will handle bookings for stage plays and musicals at the theater.

Richard Aldrich and Richard Mpers have been associated as producers for the past 16 years and by a coincidence their newest venture, "The Moon Is Blue" is booked to open a two-week run at the Gayety Sunday night.

Aldrich, a Navy commander, is now on active duty at the Pentagon and has carefully abstained from the negotiations, which his partner has handled in his name. The husband of Gertrude Lawrence, Aldrich has been living in Washington, detached from theatrical circles, as has been another of his partners, Julius Fleischmann, now in town on defense work for the Government.

The National seats 1680, is air-conditioned and at the time of its conversion to films was completely renovated at a cost of $50,000.

Washington theatergoers yesterday were not surprised at the news, for it has been expected that the Munsey Realty Co would solve the theater's in

by leasing to a management acceptable to the actors

Gayety would continue to build on the reputation it has made since bringing plays back to Washington two seasons ago.

musicals. However, Manager Bernie Ferber stated the

lease expired. One question in many plays and to bu

was: "What about the tation it has m

will we now have ing touring pla

two legitimate theaters?"

The Gayety seats a bit over 1400 and is consequently less desirable to showmen than the larger National, nor are its stage facilities so adaptable to large

Controversy Is Healthful

THE CONTROVERSY engendered by Randolph Edmonds' series of articles on the NAACP and the Negro artist is a healthful sign of growing maturity in our group.

Criticism serves as an intellectual leaven necessary to the development of a sound cultural life.

Unanimity of thought being only characteristic of savages, it is to be expected that every proposal made and program adopted will be subject to critical appraisal in our society.

Out of this criticism and the thinking engendered by it, we should be able more speedily to cope with the knotty problem presented in the entertainment world which, after all, is only one facet of the problem of the Negro in this society.

Theater Group Seeks to Better Negro Roles

NEW YORK, July 29 (AP).—For mation of a council to campaign against caricaturing of Negroes in dramatic presentations was announced today.

Called the Coordinating Council for Negro Performers, it will be headed by Lester A. Walton, former United States Minister to Liberia.

"It will be the aim of the new organization to promote a better understanding on such controversial issues as questionable 'good taste' in selection of material written for Negro parts, caricatures and stereotype characters and characterizations," the announcement said.

Another aim will be to "direct attention of producers and sponsors to the wealth of available Negro talent."

The Council said its policy would be "to advocate a positive rather than a negative approach in the solution of differences," and that "constructive criticism and mediation should attain mutually beneficial results."

The council, formed by members of the Negro Actors Guild, will be interracial and will include representatives of the stage, screen, radio, television, press and other fields.

Famed Comedy Team Observes 25th Anniversary In Show Business

Butterbeans and Susie, nationally known comedy stars recently celebrated their 25th anniversary in show business with a get-together that featured some of the top names in theatre, radio, sports and television.

The rollicking couple has been the most outstanding comedy team in show business for many years and their routine has been praised by critics all over the world.

Helping them to observe their anniversary and assist in the cutting of the anniversary cake are the New York Giants' Monte Irvin and New York Police Commissioner Billy Rowe.

Interracial Council Formed To Solve Problems Of Theatre, Air

Defender Sat. 8-11-51 Chicago Ill.

NEW YORK—Formation of a new organization, The Coordinating Council for Negro Performers, has been launched to improve and expand the activity of Negroes in all forms of theatrical endeavor.

The Council was brought into existence following appeals from the public to the Negro Actors Guild that a study be undertaken of problems relating to the Negro in the field of entertainment.

Inasmuch as the Guild is strictly a welfare group, a committee of Guild members acted independently to create the Council as a separate organization. Temporary headquarters have been established at 165 West 46th Street, New York City.

It will be the aim of the new organization to promote a better understanding on such controversial issues as questionable "good taste" in the selection of material written for Negro parts, caricatures and stereatype characters and characterizations, and to direct to the wealth of available Negro attention of producers and sponsors talent.

The Council will be interracial and include in its membership representatives of stage, screen, radio, television, the press, also organizations and individuals not of the profession.

Lester A. Walton, former U. S. Minister to Liberia, has been elected chairman. Other Guild members who participated in the formation of the Council are: Noble Sissle, of the Authors, Guild; Georgette Harvey, of Equity; Fred O'Neal, of Equity; Leigh Whipper, of Screen Actors Guild; Alberta Pryme, of the American Guild of Variety Artists; George Wiltshire, of the American Guild of Variety Artists; J. Rosamond Johnson, of the Association of Composers and Publishers; W. C. Handy, of the Music Publishers Association; Pauline Myers, of the American Federation of Radio Artists; Edith Wilson, Television Authority; Marchand McReynolds, of International Association Theatrical Stage Employees; A. Edward (Tiny) Walters, of American Federation of Musicans; Etta Moten, of American Guild of Musical Artists; and Dick Campbell, concert manager.

ORGANIZATION FORMED TO
PROMOTE NEGRO ACTORS

New York-Formation of a new organization, The Coordinating Council for Negro Performers, was announced this week and launched on a broad program to improve and expand the activity of Negroes in all forms of theatrical endeavor.
The Council was brought into existence following appeals from the public to the Negro Actors Guild that a study be undertaken of problems relating to the Negro in the field of entertainment.
Inasmuch as the Guild is strictly a welfare group, a committee of Guild members acted independently to create the Council as a separate organization.
Temporary headquarters have been established at 165 West 46th St.,New York, N.Y. ....
The Council will be interracial and include in its membership representatives of stage, screen,radio, television, the press, also organizations and individuals not of the theatrical profession. ....
Lester A. Walton,former U.S. Minister of Liberia has been elected Chairman. ....

World
Fri. 8-3-51
Memphis,Tenn.

See- Code 32b (1951)

Negro Actors Guild

Interesting Notes on Negro Actors Guild

NEW YORK—The Negro Actors Guild will hold its annual meeting at the New Lincoln School, 31 West 110th St., Sunday beginning at 2:30 p.m.

On Easter Sunday, March 25, the Guild will hold its 14th annual Memorial Service at the Mount Calvary Methodist Church, 116 Edgecombe Ave., at 3:00 p.m. with the Rev. J. C. Hill officiating.

Friday, April 6, the annual Artists Ball, a circus frolic and breakfast dance will be held at the Savoy Ballroom.

Guild's New Secretary

The new administrative secretary is Thomas W. Moseley, for eight years and a half in charge of a USO unit, which played successful engagements in the United States and abroad. Miss Joyce Showery continues in a secretarial capacity.

The USO Camp Shows will roll again and thus giving the legitimate actor a break.

Guild News Notes

Freddie Fulton staged a party for Noble Sissle and Leigh Whipper with Jackie Robinson, Rocky Graziana and other notables sharing the spotlight.

Tom Fletcher has completed two records for Decca, "When It's All Going Out and Nothing Coming In" and "Nobody Knows the Way I Feel This Morning."

Sandy Burns is in Detroit working stock and still going strong.

The Roys are a dancing team of yesterday, man and wife, would appreciate hearing from old friends. Address 3924 Beaubien, Detroit, Mich.

The Washingtons, Daniel and Minnie, celebrated their 50th wedding anniversary on January 19.

John W. Cooper, the ventriloquist, now 78, has been discharged from the hospital after two operations and is doing fine.

Thaddeus Drayton is convalescing from his operation sand is back at Mt. McGregor.

Avis Andrews, singer, reports she is doing fine and wishes to be remembered.

Susie Sutton is recovering from a foot injury and expects to resume her activities in a few weeks.

Laura Bowman is still confined to her home, 3430 S. Walton Ave., Los Angeles.

Georgette Harvey, who has been ailing for quite some time, has entered th Mt. Morris Park Hospital.

Death of J. Homer Tutt

Guild members who died recently include J. Homer Tutt, in Los Angeles; Carita Day, who was leading lady for Ernest Hogan in the Rufus Rastus Company; "Dink" Stewart, comedian, and Jazzbo Hilton.

Guild's Sick List

Nelson Kincaid, Henry Troy, Larry Chambers, Mrs. Avis Andrews, Milton Lacey, Prenetta Henderson, Richard Banks, Edna Bradford, Dewey Chapman, Charles Thompson; Arthur H. K. Jackson, Arthur Gibbs, Lawrence Deas, Billy King, Leon Diggs, Al Watts, Thomas Brooks, Thaddeus Drayton, Laura Bowman, Peter Clarke and Walter Thomas.

Louise Beavers Named To Film Board Again

Defender Sat. 12-8-51

HOLLYWOOD — (NPB) — Louise Beavers, likeable Sepia screen actress was reelected to the Board of Directors of the Screen Actors Guild for a three year term. She polled a total of 1002 votes to place fourth among eleven elected. P. 22.

Ronald Reagan was unopposed for re-election for the presidency. William Holden was re-elected vice-president over Roy Roberts by a vote of 1,122 to 178. Walter Pidgeon, second vice-president; John Lund, third vice-president; Paul Harvey, recording secretary; George Chandler, treasurer were elected without opposition.

The three year term officers were contested. In the order in which the higher numbers appeared: Regis Toomey, Rosemary DeCamp, Chick Chandler, Louise Beavers, Tyrone Power, Frank Faylen, Robert Keith, Nancy Davis, Lurene Tuttle, Cliff Lyons, Wallace Ford, Bud Lynn, George Cleveland, Frank Fenton, Charles Delaney, Phillip Tulley, Syd Saylor, Ralph Sanford, Clancy Cooper, Frank Scanell and Terry Frost.

In the contest for the two-year term, board seats were won by George Murphy with a top 1144 votes and Lyle Talbot with 916 votes. They were elected over Frank Marlowe, 329 and Percy Helton, 219. Fred Clark and Rhys Williams were elected without opposition for the one-year board term. Gertrude Astor and Philo McCollough were elected without opposition to the three-year term, representing the A-J membership.

BOARD MEMBERS and delegates-at-large to the Television Authority Convention meeting which met at the Park Sheraton Hotel last week take time out to smile and reflect over the powerful resolution pushed through the convention which will "outlaw" all discrimination in the hiring of performers for TV in the future. L. to R. seated: John Bubbles, AGVA delegate; Leon Bibb, Chorus Equity and TV Board member; Muriel Rahn, Board member of AGMA. TvA and Associated Artists and Actors of America; Mary Patton, TvA Board and Actors Equity Ass'n., member; Frank Silvera, TvA Board and A.E.A. member; John Wayne, AGVA delegate; Standing, rear: Ben Lrving, Exec, Secretary Chorus Equity Ass'n; John Marriott, AEA member and delegate-at-large, and Robert Spird, AEA member and delegate-at-large. Miss Patton, Spird, Wayne and Irving are white performers.

49a(2) 1951 Oklahoma

A New Landmark Completed on North Lansing

49 a(2)

Eagle Thurs. 4-12-51 Tulsa, Okla.

First published photo of the recently opened Regal Theatre, at 1431 North Lansing Street, owned and operated by a group of Negro stockholders.

Due to strikes and material shortages in other parts of the country, delivery of some of the furnishing and equipment was delayed until recently. However, the management was able to announce yesterday that the theatre is now 100 percent complete. It has over 400 upholstered seats.

Discussing the outlook for the theatre, the manager, J. T. A. West had the following to say: "Speaking for the stockholders, I'd say that we are all optimistic. We are positive that we have a location that is easily accessible from all points in North Tulsa. We spared no expense in putting up this building because of our faith in the support of Negro North Tulsa. We are doing everything possible to assure the customer high class entertainment in a refined atmosphere."

Two features, "Hidden Danger" and "Casino to Korea" will be shown at the theatre tomorrow and Saturday. "Take One Last Step" will be the main feature Sunday through Tuesday.

White Likes "Bright Victory"

NEW YORK—Walter White, executive secretary of the National Association for the Advancement of Colored People, has warmly praised the film "Bright Victory" both for its superb entertainment and its affirmation that all men are brothers.

"'Bright Victory' is a superb and moving story which I enjoyed immensely," Mr. White said. "It is poignant and convincing in demonstrating how skin color is meaningless to those who cannot or will not see color as a barrier to human decency."

Based on the novel "Lights Out" by Bernard Kendrick, "Bright Victory," is a Universal-International presentation and was produced by Robert Buckner who also wrote the screenplay. It was directed by Mark Robson, and stars Arthur Kennedy, Peggy Dow and James Edwards.

AUTHOR KENDRICKS has stated that he wrote "Lights Out" to try to show that, blind or sighted, white or black, Jewish or Gentile, Protestant or Catholic, regardless of race, creed or color, we'd better get together and start loving one another before blackness of the mind creeps up on you and me!"

Further praise for the picture's authentic portrayal of the problems of blinded men came from Lloyd Greenwood, executive director of the Blinded Veterans Association which has a membership of over 1,000.

"'Bright Victory' is real and true," Mr. Greenwood said. "It is also one of the most authentic portrayals of blindness I have yet encountered." Because it movingly depicts how a white, Southern-born veteran overcame his own prejudice against Negroes, the film has special significance at this time, he pointed out.

* * *

"OUR ORGANIZATION, the Blinded Veterans Association, "has a powerful message for America," he said. "We are members of a minority ourselves and this has made us all acutely conscious of the problems of other racial and religious minorities. The emphasis among blind men is not on how a man looks but what you feel about his character, his personality and his human qualities."

IN TOP ROLE—Jimmy Edwards is seen with Arthur Kennedy in a scene from "Bright Victory," the Universal-International film which opens in New York on July 31. Both men portray blind war veterans in the film.

Negro Leaders Praise New Film 'Bright Victory'

HOLLYWOOD. — Two distinguished Negro Americans this week joined the swelling chorus of praise for the film "Bright Victory."

R. Maurice Moss, associate executive director of the National Urban League described "Bright Victory" as "a powerful picture in every way."

"It is exceedingly well cast," Mr. Moss said. "It is excellent also from the standpoint of teaching how to treat those handicapped by blindness — of heart, eye or soul."

Dr. Alain Locke, Professor of Philosophy at Howard University, and an eminent scholar, writer and art critic, enthusiastically recommended the film for all to see as a dramatic demonstration of how democracy should be lived.

Dr. Locke attended a private screening of "Bright Victory" as the guest of Dr. Ralph Bunche, Nobel Peace Prize winner.

"As a well-written and well-acted story of today's scientific conquest of the physical handicaps of blindness, 'Bright Victory' is a moving and inspiring human interest film," Dr. Locke stated, "and is destined to outstanding success. But as an also convincing narrative of the equally important conquest of the social blindness of race prejudice, it achieves added significance as a much-needed demonstration of a successful design for democratic living.

"James Edwards gives a mature, dignified portrayal of the blind Negro veteran even more satisfying than his initial success in 'Home of the Brave!' "

New Civil Rights Film

A new film sponsored by labor and based on the Report of the President's Committee on Civil Rights is now being widely shown throughout the country.

Black Worker

The plot of "The Challenge", as this film is entitled, deals with a nation-wide fact-finding investigateion brought on by the brutal murder of a southern Negro whose killers escape punishment. The four essential rights: the right to safety and security of person; the right to citizenship and its practice; the right of freedom of conscience and expression; and the right to equality of opportunity—are used as a springboard for the story. Through interviews with William Green and Philip Murray, organized labor's fight to secure these basic rights is reviewed.

New York

At this year's annual Film Festivals in Cleveland and Boston "The Challenge" won awards for superiority in the 16mm film class.

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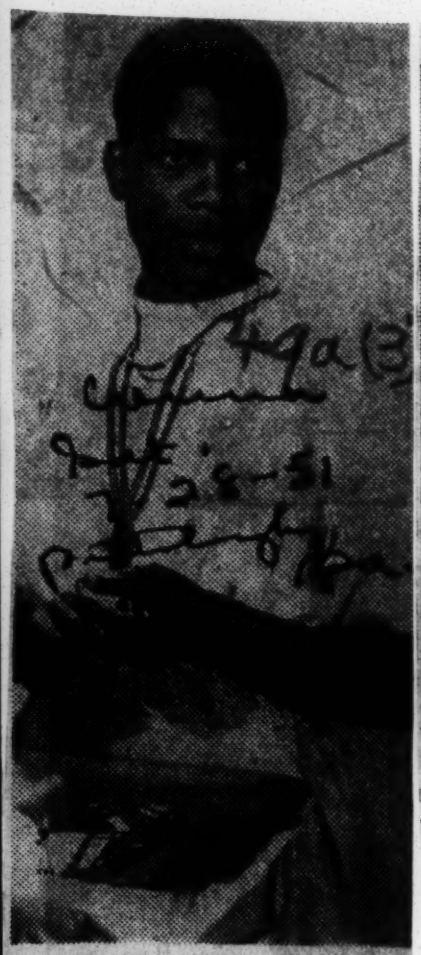
For information on where to rent or buy "The Challenge" write to: Theodore E. Brown, Direrton of Publicity, Brotherhood of Sleeping Car Porters, Suite 301, 217 W. 125th St., New York 27, N. Y.

New Film Depicts 'Normal' Negroes

NEW YORK — (ANP) — In 20th-Century-Fox film, "The Day the Earth Stood Still", a thriller based on science's advances, Negroes are used in the cast as part of the background crowds necessary for the effectiveness of the film.

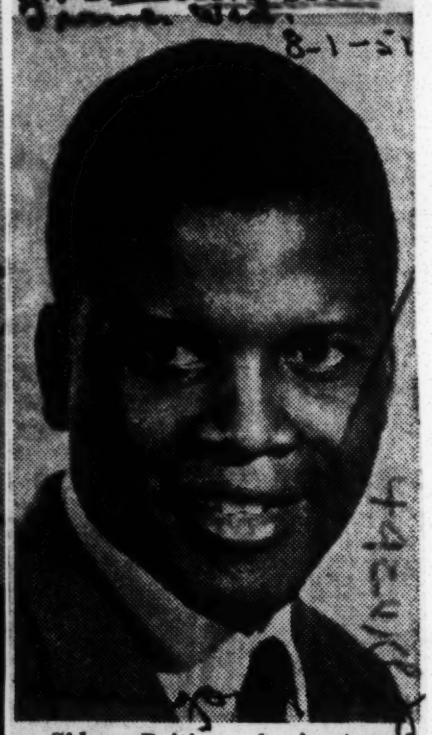
Also in evidence are Negroes called to a meeting of international scientiests, a part of the film.

While no name stars are used for these characterizations, it is important that in these minor parts, dignified personages are used to show the every day run of the mill American Negro.



IN STAGE OPUS — Sidney Poitier, seen here as he appeared in the film, "No Way Out," has been signed to play the lead in "Detective Story," which will open a six-day engagement at the Apollo Aug. 1. In an exciting new venture which will offer top Broadway shows with all-Negro casts, seats are being offered at the lowest prices ever for a legitimate Broadway show.

IN "DETECTIVE STORY"



Sidney Poitier, who is starred in Sidney Kingsley's drama, beginning a week's engagement this afternoon at the Apollo Theatre in Harlem.

Call Bids to Movie Premiere 'Mistake'

WASHINGTON

The infamous Washington Jim Crow policy of the downtown theaters reared its ugly head once again Wednesday as the World's premiere of "The Fighting Coast Guard" was about to be staged at the Warner Theater, 13th and E St., NW.

As a build up for Republic Pictures film, which glamorizes the men of the Coast Guard, an invitation was extended to the employees of the Coast Guard headquarters to attend the opening performance

Extended by "A.C"

The invitation was extended through a memorandum issued by Rear Admiral A. C. Richmond, assistant commanding officer.

In the memorandum it was disclosed that all employees interested in attending the premiere at the Warner Theater could purchase tickets in Room 1000 of the Coast Guard building, Tuesday at noon from a representative of the theater.

However, on Tuesday the representative did not show up.

As the memorandum was placed on the desks of all employees, the colored workers assumed that the invitation included them also.

So, several colored workers went to the Warners box office where they were denied tickets because "it was against the policy of the theater to admit colored patrons."

One worker told the AFRO that she was so embarrassed by this refusal that she contacted Rear Admiral Richmond to express her indignation.

The Coast Guard official told her, she said, that he was not aware of the theater's policy, or he would have never issued the memorandum.

49a(3) 1951 General

Looking at Hollywood . . . . . By Hedda Hopper

HOLLYWOOD, Jan. 9—Spencer Tracy is starting his 16th year at Metro by signing a new long term contract. During his stay on the lot, Spence has won two Academy awards and made the list of the 10 top box office stars for nine years. One of his pictures, "Father of the Bride," was the seventh biggest grosser of 1950. Spence has his 1951 work cut out for him. He starts next month with "The People Versus O'Hara" and follows with "Jealousy," a picture divided into three episodes, one being dramatic, another comic, and the third tragic. His final picture of the year will be "The Plymouth Adventure," which Dore Schary will produce.

Tribune Wed 1-10-5

FORWARD PASS: Tom Harmon, another famous athlete, is returning to pictures. He'll play the announcer in "That's My Boy," with Dean Martin and Jerry Lewis. Tom came out here to do his own story, "Harmon of Michigan," then shifted to radio and television in which he's made himself quite a name as a

Roy Rogers

Sarah Vaughn

James Edwards

sports commentator. . . . At the end of their recent tour, Roy Rogers and Dale Evans stopped by the famed King ranch in Texas to visit their friend Richard Clayburgh, who owns the place. When Roy was introduced to Clayburgh's young grandson, he had his arms around Dale. "O, heck," said the kid, "I didn't know Roy had a girl." Dale set his mind at ease by singing him one of her compositions, "Don't Ever Fall in Love with a Cowboy Because He Loves his Horse the Best." . . . James Edward, the Negro actor who played soldier roles in "Home of the Brave," "Lights Out," and "The Steel Helmet," is turning producer. He'll make a musical in New York City, using an all-Negro cast. Sarah Vaughn has been set for the feminine lead.

49a(3)

Another 'Satchmo' Film

HOLLYWOOD — Louis Armstrong, famed trumpet ace, returns to Metro Goldwyn Mayer soon for work in the flicker, "Glory Alley" to be filmed before 1951 has passed. Louis' latest picture, "The Strip," is making the rounds of various screens, with unprecedented success.

Courier Editorials

Hollywood Plans The 'Impossible'

SINCE V-J Day, Hollywood's picture makers have filmed dozens of celluloid dramas extolling the heroism of the men who brought victory to America in World War II.

The latest to be distributed is MGM's "Go for Broke" which lauds the valor of the 442nd Regimental Combat Team which consisted of men of Japanese-American extraction.

These heroes certainly deserve all the honors they can obtain considering that they won more citations than any comparable group, and this while most of their families were in American concentration camps for the crime of being of Japanese origin.

Now comes Universal-International with a projected film tentatively titled "Red Ball Express" concerning the exploits of the GIs who risked their lives to truck to the front the food and ammunition which made victory possible.

What will seem amazing to practically all laymen is that the colored drivers who constituted from 60 to 75 per cent of the personnel of the real Red Ball Express are to be minimized, played down, practically eliminated from the picture!

This would be a feat as impossible as making "Go for Broke" without Japanese-Americans, "Custer's Last Stand" without Indians, "The Shanghai Gesture" without Chinese, or "Aida" without either Egyptians or Ethiopians.

And yet, given money and gall enough, there is nothing Hollywood will not attempt.

We have had movies of the Air Force without Negroes, of the Infantry without Negroes, of the Navy without Negroes, of the Engineers without Negroes, of the Tank Corps without Negroes, of practically every wartime activity without Negroes, including the Medical Corps (although more than a million U. S. Negroes served in our armed forces during World War II); but a Red Ball Express without Negroes represents the nadir of neglect.

Since there is not a white veteran in the country that does not know the Red Ball Express was practically a Negro outfit, what makes Hollywood think there would be any objection to portraying that fact on the screen?

If Universal-International attempts the "impossible" in thus filming "Red Ball Express," fifteen million indignant Americans will accomplish the unprecedented feat of making it the biggest flop in Hollywood's history.

Racial tolerance, which the studios seized upon a couple of years ago as a great new idea, has now been typed, and Hollywood must feel more comfortable with this "dangerous" topic under the safe control of a formula. The typical race picture (or racial incident within a picture) is today handled as follows: The hero is a handsome and winning young man with the one scar on his personality an abiding hatred for a particular minority. As luck would have it, he is forced to associate with a group of these despised people and the situation begins to look pretty ugly. After a time, however, the ingratiating ways of the group make the young man question his prejudice and then one of them does him a signal service—usually saves his life—whereupon the hero bursts into manly tears and embraces as many former scapegoats as his arms can conveniently encircle.

The Negro is the usual target for this liberal humbuggery, but Dore Schary, producing for M-G-M, applies it in "Go for Broke" to the Japanese Americans of the US Army in the last war. Members of the 442nd Regimental Combat Team, a special unit that fought well in Italy and France, play themselves; Van Johnson is their bigoted lieutenant, and Warner Anderson, as an "understanding" colonel, delivers the tolerance messages. "Go for Broke" (the phrase is Nisei for "shoot the works") can be described as a remake of M-G-M's "Battleground," with the lesson thrown in to provide ringing promotion copy.

Perhaps I do Hollywood an injustice; perhaps it really does see social problems in terms of heroics and tears and sudden reformations. Nevertheless, these products look box-office canny.

Green Pastuers

THE MAN FOR THE ROLE—William Marshall who electrified his name when he appeared on Broadway in "Green Pastures," has gone Hollywood and with a bang. His first role for Twentieth Century-Fox as King Dick in "Lydia Bailey," has met with such great success that Fox executives are on the hunt for new parts for him to conquer. The picture will be released throughout the country late this summer. He's shown here in a scene from the production with Dale Robertson, seated.

William Marshall Moves Up

From 'Lawd' on Stage To 'King' in Movies

HOLLYWOOD — A skeptical Hollywood has learned, as did Broadway, that William Marshall's age is an asset rather than a liability. The 26-year-old actor proved that his acting ability could surmount this problem as "de Lawd" in "Green Pastures" on Broadway last fall and this performance led the film moguls to take the chance that he could perhaps also fill the role of King Dick in "Lydia Bailey."

King Dick as a character grew out of author Kenneth Robert's composite picture of several Haitian patriots. He pictured this Kink Dick as a native leader of considerable fortitude, both physically and in thought, who outmaneuvered Napoleon in his plans to establish Haiti as an outpost of French rule in the New World.

The producers, therefore, sought a man older than Marshall, and hence by age, more experienced in the kind of intrigue needed to balk Napoleon.

Marshall was chosen only after he had demonstrated in "Green Pastures" that he is somewhat ageless himself, and after a lengthy film test indicated he could do justice to the role.

Poitier Gets Lead In 'Heart Of The Matter'

NEW YORK—Sidney Poitier, the doctor of "No Way Out" and more recently a star in "Cry the Beloved Country," will return to Africa this fall to make another picture for Alexander Korda—titled "The Heart of the Matter."

This time Poitier will not go to South Africa where he says the natives are "living in incredible misery—their houses consist of nothing more than corrugated boxes, bits of burlap sacks and sections of watertanks turned inside down to provide roofs. Those shacks have no electricity, no sewers, no sanitary facilities of any kind. Often there is no water. It's pitiful." When there is water, they like to sell you a drink even.

Sidney will make his new picture for the same famous producer, Korda, in West Africa. It was on Korda's farm in South Africa that the cast of "Cry the Beloved Country" lived while the filming was being done. They stayed within those boundaries for three months. "I'd sit in our car and read or else study the script," the 27-year-old West Indian actor admitted. "The strain began during the off-hours. We couldn't go anywhere. We just sat around and talked or played cards. Once in a while we'd be invited to the homes of white people. They'd treat us like some kind of strange animal. And inevitably they wanted to know how did we feel about the African situation, and what had the natives told us. Everyone there is living in fear."

The History of the American Negro, 1619-1865.

Negro history film available

NEW YORK — Current History Films has announced a new film strip entitled, "The History of the American Negro, 1619-1865."

The strip starts with the Negro's enslavement in Africa by white slave traders and by native chiefs, showing how the Negroes were driven in coffles from the interior to the slave factories on the coast, there loaded aboard slave ships for the terrible Middle Passage to America. The strip shows the Negro's status in early America, his contributions in the Revolutionary War and his early efforts to become free. The rise of anti-slavery, the growth of cotton as a major national product and its effect on slavery is pictorially shown. Full play is given to the Underground Railroad and the Abolitionists in dramatic pictures taken from rare books and newspapers. The part played by the Negro of the North and the South in the winning of the Civil War is shown.

Another strip is planned, to show the Negro's struggle to win equal citizenship rights, from Reconstruction through World War II, according to annoucement.

Over two years were required to gather the pictorial material. In black and white, silent with an accompanying script, on a 35 mm. strip it is $5.50 postpaid, and available at 226 E. 22 st., New York City 10, N. Y.

Lydia Bailey (Story of Haiti in 1800)

Story of Haiti in 1800 New 20th Century-Fox Movie

Civil Rights (3)

By Harry Levette

HOLLYWOOD, Calif. — (ANP) — A great new motion picture, "Lydia Bailey," which tells a story of Haiti in 1800, is being planned by Twentieth Century-Fox studios.

This movie promises to surpass all previous films in giving opportunity to Negro talent. Players are expected to report under the lights for actual shooting, May 20.

This picture will be based upon the novel of the same name, a best seller of a few years ago. Top stars will be of both races, but most of the supporting cast will be Negroes.

This film is hailed as a Godsend to sepian actors and actresses who have had very skimpy offerings during the past several months.

Studio heads already have been conferring for more than three weeks on the story, the setting, and other details. The biggest problem facing Darryl F. Zanuck however, is to find a colored actor with both the stature and dramatic ability to create the all important role of King Dick.

William Marshall, star of the New York stage version of "Green Pastures," reportedly has had to refuse urgent offers. A nationwide search is on.

Technical director of "Lydia Bailey" will be Le Roi Antoine, Haitian born concert artist and husband of Laura Bowman. He has been signed to a lucrative contract.

Antoine will teach the actors portraying natives how to speak the French dialect of the island. He already has begun to teach a group of singers the Haitian songs, and he also must teach the dancers and coach the voodoo.

FRANK MARSHALL (centre) star of 20th Century-Fox's "Lydia Bailey", chats with members of the Associated Negro Press Staff during "Hatian" jungle scene while filming the thriller founded on the 1804 revolution in Haiti. Left to right: — James "Corky" Crawford, photographer, Mrs. Mary Catherine Jones, cousin to Miss Harston, Marshall, Charleece Harston from Chicago A/N/P headquarters and Harry Levette, L. A. Dist. Rep. of A. N. P.

One-Sidedness of Film, 'Native Son,' Hurts Cause Author Is Fighting For

Screen Acting Is Amateurish

BY BOYD MARTIN

The surprising thing about "Native Son," which opened at Scoop yesterday, is that except in the case of the white actors employed in the film it is very amateurishly acted. Another strange thing is that the Negro voices, usually so musical and expressive, come through flat and thin and without the variation in modulation usually associated with Negro expressions.

The film is, of course, a screen version of Richard Wright's successful but provocative novel, "Native Son," which also was made into a very successful play with Canada Lee in the part of Bigger.

Novelist Plays Part

Wright himself, either elected or was cast, in the role of Bigger. While he is a sincere performer, obviously intent on getting his message over, he lacks the emotional capacity of a trained actor to do it.

What is supposed to be sensitiveness in Bigger is mere mechanical expression of dialogue that lends itself to vital elocution. In his rebellion against what he seems to think is the degradation of the Negro, Wright is forceful enough in his writing. Obviously concerned, bitter against the white man who seems better off to him than the Negro, Wright has been most eloquent in his writing. His remonstrance, however, lacks force in his interpretation.

The screenplay follows both novel and play carefully. The scenes of poverty of the Negro in contrast to those of the well-to-do among the whites are, of course, well pointed up. Then there is, at the onset, the hunt and killing of the trapped rat in the Negro slum, a symbol which Wright carries through in his story of Bigger's plight when he accidentally smothers a white girl to keep from being discovered in her room.

What Wright really has done in his screenplay is to emphasize the error in judgment the Negro showed in trying to cover up the accident by disposing of the girl's body in the furnace of her home.

Finally caught after murdering his sweetheart, whom he thought had betrayed him to the police, Bigger is convinced he will not be executed for that murder. He will be tried and convicted, he declares, for killing a white girl whom everyone will suppose he first raped.

Perhaps "Native Son" was written out of compassion for what Wright considers prejudice against his race. But he must admit that he hasn't chosen a very spotless hero in the first place. However, no one can deny Bigger a great deal of sympathy. As Wright presents his case it is a shame that such a one could exist in this or any country. But Wright's intense hate for the white man and the conditions under which he lives as contrasted to that of his Negro brother has blinded him. His viewpoint, excusably one-sided as is his screenplay, hurts the cause he's fighting for.

Best performances are contributed by Jean Wallace, as Bigger's victim; Nicholas Joy who plays her father, and Charles Crane as a private detective.

The usual hunt of the criminal brings the film to its exciting close, but there is nothing particularly new about this.

Officer Who Headed Crack Outfit Riled

HOLLYWOOD — Rising sentiment over filming of the story "Red Ball Express" based on the activities of the truck unit by the same name in World War II is showing everywhere as mass casting continues.

Handest blow to the Universal-International studios and producer Aaron Rosenberg was dealt by Brig. General Frank Ross, retired, who commanded the truck crew on its memorable trek across France. General Ross, invited to sit in at a conference on the picture, appeared disturbed over the fact that Negroes would play hardly any part in the picture about this great outfit. He is reported to have said without some of the Negro troops the success of the assignment to take food and other essentials to the fighting men at the front may well have been a tougher proposition.

There is no question but that Negro truckmen played a big part in the success of the Red Ball outfit. Almost 60 per cent of the personnel was Negroes. With this in mind is it any wonder that the great general of the equally great outfit should wish to see the story told as it happened and not as pictured by Richard Tregaskis who was chosen to adapt it to the screen after it had been purchased from Marcel Klauber and William Grany.

Universal bought the basic story idea last January from Marcel Klauber and William Grady, Jr., and engaged Richard Tregaskis to develop it into a photoplay, but, according to Aaron Rosenberg, who will produce the film, all the material written to date has been shelved.

"We don't know whether the picture will deal with Negroes or not, although it is true that the Red Ball outfits were at least 60 per cent Negro," a studio spokesman explained. "We may decide to use only a very limited facet of the operation. And we may never get a picture out of it at all. We certainly don't intend to do anything to offend Negroes."

NEGRO PRESS IRKED BY PLANS FOR FILM

Los Angeles Paper Feels U.-I. Slurs Colored G. I.s in Plot for 'Red Ball Express'

By THOMAS F. BRADY

Special to THE NEW YORK TIMES.

HOLLYWOOD, Calif., May 18 —A controversy over Universal-International's projected war film, "Red Ball Express," has been precipitated by the Negro press with charges that the studio intends to "slur Negro G. I.s" and minimize the Negro contribution to the tremendous military trucking operations in Europe during the second World War.

The California Eagle, Los Angeles Negro newspaper, published the charges in an article which said:

"This newspaper has learned that the studio is deliberately trying to build a plot structure with Italians instead of Negroes as heroes."

The article stated that the "Red Ball" trucking outfits in Europe were predominantly Negro and charged that a film about the subject would be "irresponsible" if it ignored the fact.

A studio spokesman answered the charges with the statement that the studio has not yet determined "how to handle the subject."

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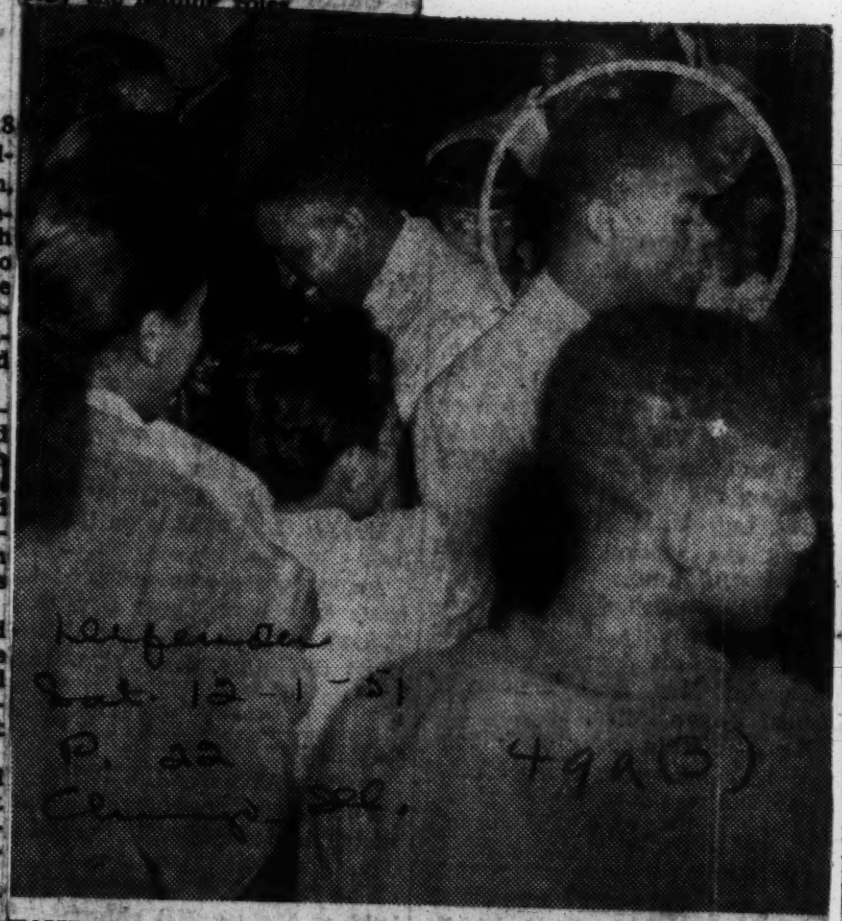
"Brig. Gen. Frank Ross, retired, who named the Red Ball Express and commanded the outfits, is coming to the studio next week to consult on the project. Then we may know where we're going."

Metro-Goldwyn-Mayer's "People in Love," formerly "The Burning Bush," a Ray Milland-John Hodiak-Nancy Davis film directed by Fletcher Markle, will be released as "Night into Morning." . . . "Bugles in the Afternoon," a William Cagney production at Warner Brothers, has acquired James Millican. . . . Virginia Field has joined the cast of Universal's "Week-end with Father," a comedy in which Van Heflin and Patricia Neal will play the leading roles.



HAMPTON GOES HOLLYWOOD. — When the picture, "Red Ball Express" arrives on the screen it will have scenes taken from Hampton's campus which is nearby Ft. Eustis in Virginia. Shown here in the school's assembly room are some of the film's aces, left to right, Bubber Johnson, Sidney Poiter (with hand over face) and Bobby Davis, all of Hollywood. Several students are appearing in the film as extras.

CAMERAS GRIND AT FORT EUSTIS:

Filming Of 'Red Ball' Gala Event

Actors Captivate Civilians By Casualness; Soldiers Are Happy

By ETHON J. SMITH

NEWPORT NEWS, Va. — The excitement of the production of "Red Ball Express," an Army story, being filmed at Fort Eustis, and the visiting personalities to the peninsula in the form of well known actors are still in the memories of many.

Those visiting the location on which the picture was being filmed found it very interesting. The stars, director and personnel were friendly and congenial to all and autograph hunters found them very cooperative and considerate.

The friendliness and charm of Bob Davis and Bubber Johnson easily won the hearts and approval of those who were fortunate to meet them.

Veteran Film Actor

Mr. Davis, who lives in Los Angeles, has five years experience in the movie industory. He played the part of Sunshine in the film "Knock On Any Door."

Mr. Johnson, who resides in St. Albans, N.Y., is a graduate of Winston-Salem Teachers College and plays the part of Private Taffy Smith in "Red Ball Express."

He is also a jazz musician and composer and he records for Belmont Recordings.

Feted in Newport News

The residents of Newport News were thrilled by the appearance of Sidney Poitier, Davis and Johnson to various social activities on the penninsula and their participation in the homecoming festivities of Huntington High School.

All the peninsula is waiting for the release of "Red Ball Express" and many of the soldiers at Fort Eustis will see themselves on the screen. They expressed themselves as being pleased at the opportunity of appearing in the production.

As one soldier said "When I joined the Army. I had no idea that I would be in a movie. I hope my friends and family at home will see the picture and I hope they will recognize me.

and a boost of morale to know that a part ot this small community will be shown to peoples all over the states.

Chandler Won Friends

Every one who met Jeff Chandler, the star of "Red Ball Express," was greatly impressed by his friendly casualness and his wonderful sense of humor.

The filming of "Red Ball Express" is an expereince that many will not easily forget and I'm sure it gives all a sense of pride

Peninsula Residents Thrill To The Filming Of "Red Ball Express" At Fort Eustis, Virgi

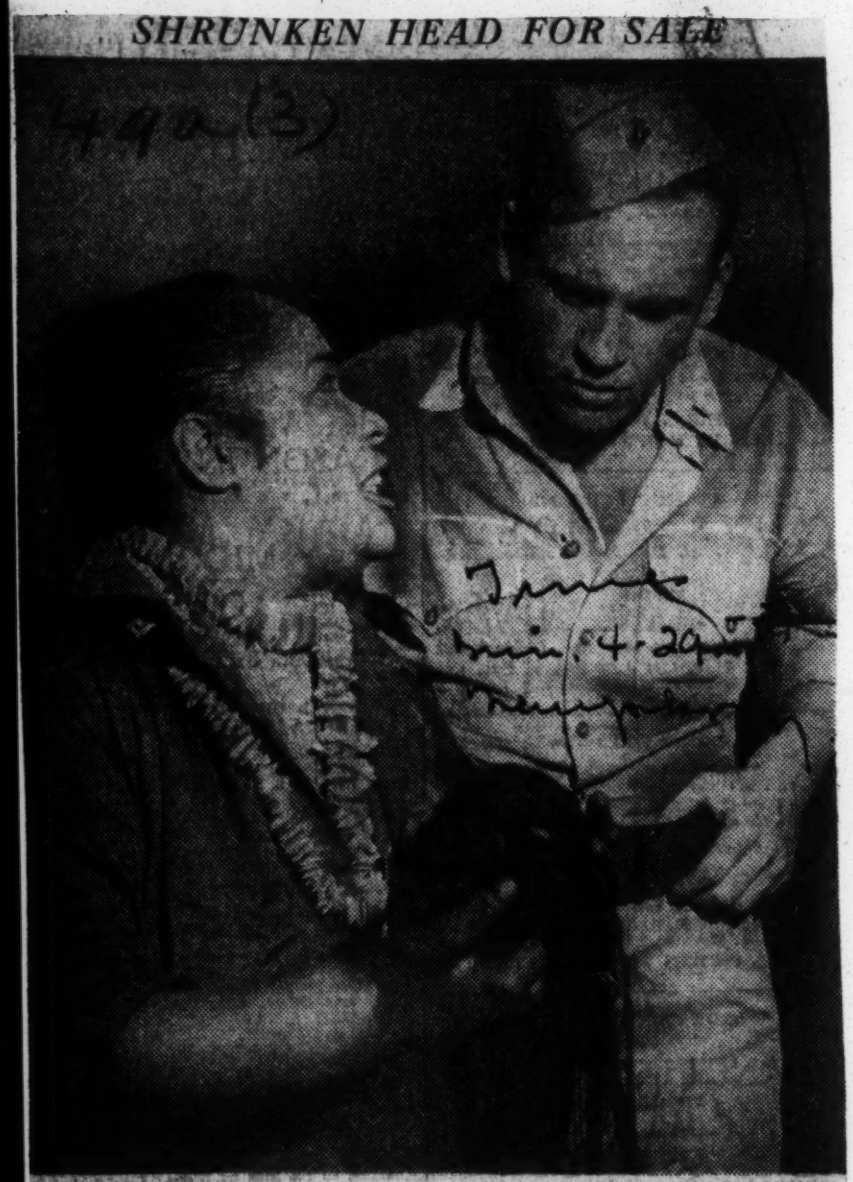
Jeff Chandler, star of "The Red Ball Express," an Army story being filmed at Fort Eustis, Va., poses with a group of Peninsula visitors who witnessed some of the "shooting" of the film which will give a real-life version of Army life in an American camp.

Miss Harestine Woodard (extreme left), a visitor from Newport News, gets the autograph of Bubber Johnson (second from right), one of the civilian actors in "The Red Ball Express." Others are: Bob Davis and Sidney Poitier, also civilian actors, and Mrs. Elton O. Smith, of Newport News.

49a(3) 1951

South Pacific

SHRUNKEN HEAD FOR SALE



John Swope

Juanita Hall, with the grim souvenir, and William Tabbert, in "South Pacific." Tonight at the Majestic for the Actors Fund.

Doors Open 10:45 A. M

49 A 13

Come Early, Please!

ADVERTISEMENTS

NEWEST POPEYE COMEDY
"On Our Way to Rio"
Color by Technicolor!

Cavalcade of the West
Old . . . and New!
"COWBOY CRAZY"

Latest PARAMOUNT NEWS of the WORLD!

NOW! SAENGER PHONE RAYMOND 1946

Next Attraction

ALAN LADD & MONA FREEMAN in "BRANDED"
with Charles Bickford and Robert Kieth.
Color by Technicolor.

Powerful Drama—"Storm Warning," the powerful Warner Brothers' motion picture now showing on the nation's screens, rips the masks from the hooded terrorists and shows how fear and ignorance blend into violence. Ginger Rogers, Doris Day and Steve Cochran have the leading roles in this tense picture.

Story of Klan Provides Taut, Terrifying Film

"STORM WARNING"

Produced by Warner Brothers, directed by Stuart Heisler, and presented at the State-Lake theater. 49a (3)

THE CAST

Marsha Mitchell	Ginger Rogers
Burt Rainey	Ronald Reagan
Lucy Rice	Doris Day
Hank Rice	Steve Cochran
Charlie Barr	Hugh Sanders
Rummel	Lloyd Gough
Faulkner	Raymond Greenleaf
George Athens	Ned Glass
Hauser	Paul E. Burns
Bledsoe	Walter Baldwin
Cora Athens	Joan Whitney
Walters	Stuart Randall
Shore	Sean McClory

By Mae Tinée

Deft direction, factual, forceful scripting and solid performances have produced a taut and rather terrifying film about the gangster tactics employed by the Ku Klux Klan in maintaining its shameful hold on a small community. Led by a clever and ruthless crook, the organization made capital of ignorance and prejudice, of the timidity or indifference of the townspeople. The childish masquerade which helps to make brutal bullies of men who basically are cowards, and the mob spirit which lends false courage to the sneak who snivels when he stands alone, are well interpreted.

Tension grips the viewer from the opening scenes, in which a lone traveler in a strange small town finds its people sullen and scurrying, its light suddenly dimmed and herself the only person abroad on dark and deserted streets. Suddenly a white robed mob appears, brutally beats and kills a helpless prisoner.

The frightened visitor sees two vicious faces and later learns that one of the murderers is her newly acquired brother-in-law, husband of her only sister and father of their expected child.

Prosecutor Ronald Regan, whose fight against the local terrorists long has been futile, due to the frank fears or the apathy and timidity of the average citizen whose reluctance to "become involved" is greater than his courage or sense of justice, feels that at last he has a witness who will speak out. Marsha longs to do so, but is dissuaded by her love for her sister. Once she compromises with the killers, she is committed to their company and events progress to a gruesome finale, which may strike most viewers as melodramatic, but which the producers claim is based on fact.

All the members of the cast give good performances, especially Ginger Rogers as the tortured witness, and Ronald Reagan as a stubbornly courageous prosecutor. Doris Day proves that she needn't sing to show her worth on the screen, and Steve Cochran offers a completely skilful sketch of an ignoramous gone haywire.

Unfortunately, the story requires Miss Rogers to be recklessly outspoken at a time when her words are an invitation to murder, but for the most part the film has an air of great validity.

One On the Aisle

A Grim KKK Story Told Intelligently

By Richard L. Coe

THE WARNER'S "Storm Warning" is a sound, punchy melodrama about the Ku Klux Klan. Its value lies in an intelligently written, semifactual script and a realistic production.

Another virtue of the picture is that it simply presents a story, a good one, without moralizing, without preachment. It has been left for the audience to do its own thinking about the matter afterward, and the result is a picture I think will interest you.

The story is told from the viewpoint of a New York dress model who cuts off from her planned schedule to drop in on a small town to visit her sister, whose husband she has not met.

The little town greets her with a air of night mystery. A taxi driver will not take her as passenger. A station attendant hates to take the time to check her luggage. The store lights go off as she hunts for the recreation hall where her sister is working. Suddenly there is shouting, and she crouches in a doorway near the jail, white-hooded figures are seen beating a white man; shots ring out, the man is lying dead on the street a few feet from her and several of the sheeted men have taken off their masks.

The model finds her sister and a little later is horrified to find that her brother-in-law is one of the men whose face she saw. Soon the town is in a quiet uproar. The county prosecutor can find no one who knows anything. Thanks to the model's bag at the station, he's able to latch on to the one witness to the murder, whose victim is a State newspaperman who's been delving into the records of the Klan.

How the prosecutor fails to make a case because all are afraid to open their mouths and how finally the case is solved, forms the body of the film, well-paced, generally credible and forcefully acted.

With the KKK in general disrepute, one who has not seen the picture might think the organization is only a fall guy. However, the accent in Daniel Fuchs' and Richard Brooks' story is on the people whose fear permits the Klan to exist. This has been a valuable approach, for, without preaching, it does give one pause for self-examination. Further, it was extremely wise to make the victim a white man; there is no question here of race relations. It is simply a matter of ignorance and lawlessness, mankind's eternal enemies.

Miss Rogers has the finest part she's had in years and does it with fine naturalness. Ronald Reagan is the prosecutor, able as always, and Steve Cochran is splendid as a type nicely differentiated from his usual characters, stupid fool that the character is.

Final recommendation: no True Love.

ARENA STAGE this afternoon plays host at a unique dress rehearsal of "School for Wives." . . . Orphan children from the Industrial Home Annex and Hillcrest will be the audience and will be introduced to the play and its period by Director Edward Mangum. . . . After the play, the youngsters will meet the cast; they'll also be getting a beat on the rest of us, who won't be seeing the Moliere till Tuesday night.

"STORM WARNING." Warner release produced by Jerry Wald. Screenplay by Daniel Fuchs and Richard Brooks. Photographed by Carl Guthrie. Music by Daniele Amfitheatrof. Directed by Stuart Heisler. At the Warner.

THE CAST

Marsha Mitchell ..... *Ginger Rogers*
Burt Rainey ..... *Ronald Reagan*
Lucy Rice ..... *Doris Day*
Hank Rice ..... *Steve Cochran*
Charlie Barr ..... *Hugh Sanders*
Rummel ..... *Lloyd Gough*
Faulkner ..... *Raymond Greenleaf*
George Athens ..... *Ned Glass*
Hauser ..... *Paul E. Burns*
Bledsoe ..... *Walter Baldwin*
Cora Athens ..... *Lynn Whitney*
Walters ..... *Stuart Randall*
Shore ..... *Sean McClory*

Dignity for Tan Stars in New RKO Film

Frederick O'Neal as a tribal chief (on throne), and Dorothy Dandridge (center foreground), in this scene from RKO's newest jungle picture, "Tarzan's Peril," starring Lex Barker of Tarzan series fame. Miss Dandridge enacts the role of a dignified and beautiful African princess.

49a(3) 1951

INTERRACIAL CAMP DEPICTED IN FILM

'To Live Together,' Produced by a Unit of B'nai B'rith, Shows Chicago Youngsters

49a(3)

By DOROTHY BARCLAY

Children of school age surrounded by adults who are misinformed or prejudiced against other racial and religious groups almost invariably will mirror their elders' attitudes, but this need not keep youngsters from learning to know and understand others different from themselves through such experiences as mixed group camping. This is the point made by "To Live Together," a new documentary film previewed yesterday at the Johnny Victor Theatre, 40 West Forty-ninth Street.

The 16-millimeter picture, produced by the Anti-Defamation League of B'nai B'rith in cooperation with the Parkway Community House of Chicago and the Chicago Commons Association, tells the story of youngsters at an interracial camp operated by the two Chicago settlements. The preview audience was made up of specialists from the fields of camping, education, social work, youth guidance and psychiatry.

The plight of any child who differs outstandingly from the rest was made clear in a passage that showed white and Negro youngsters at the start of the camping period joining forces to badger an Italian refugee boy whose English was poor and who differed from the others in background, interests and mannerisms.

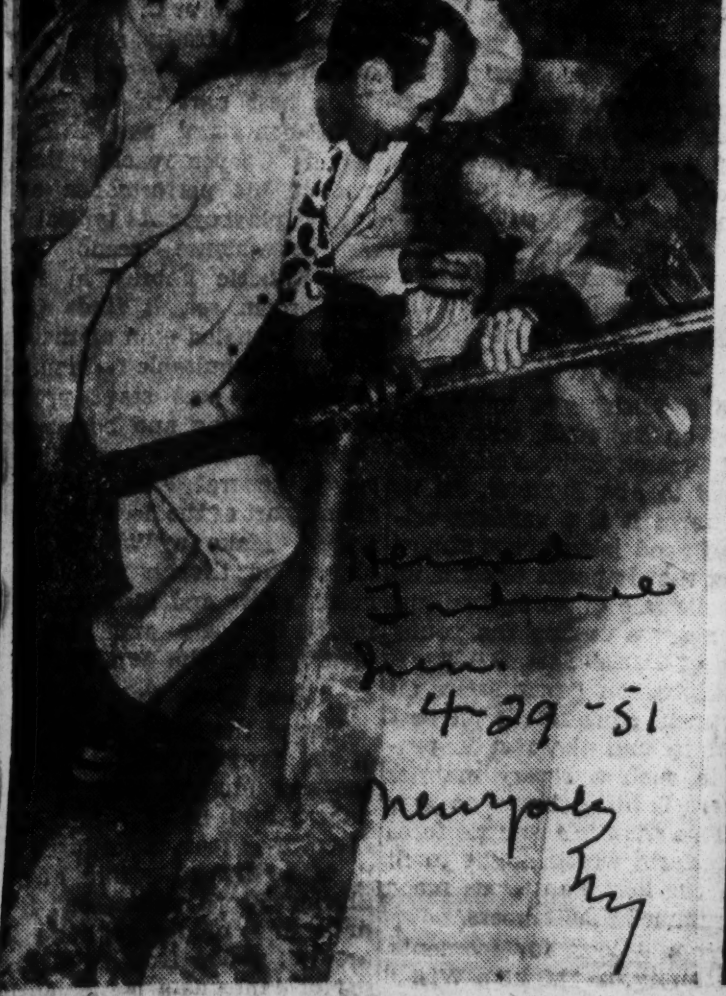
From Two City Areas

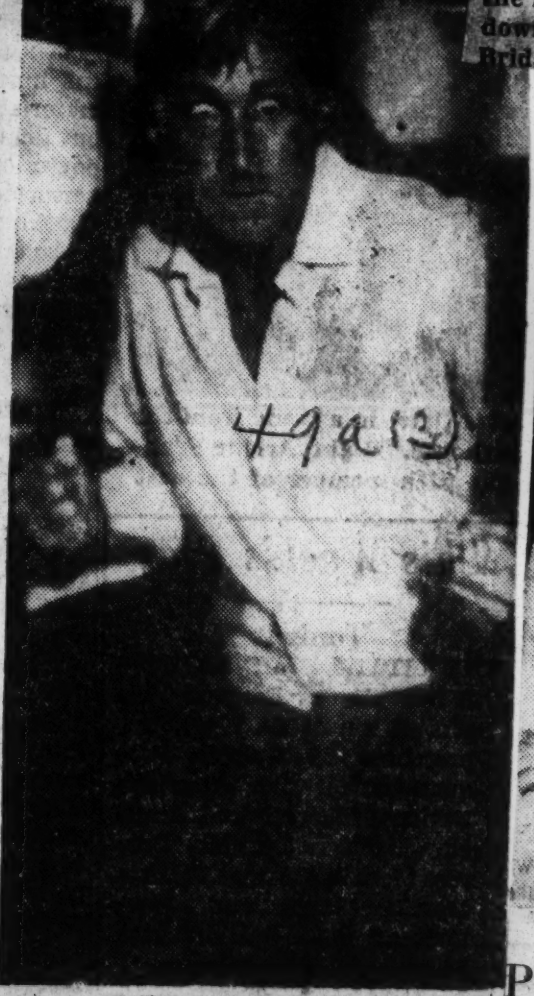
The groups of children at the camp came from two districts of Chicago—one a Negro section with very few white residents; the other a racially tense area, predominatly white, into which Negroes were beginning to move. As the youngsters lived, ate, worked and played together at the camp frank and outspoken questions passed between the groups. Some of them had no easy answers.

Since the film is intended as a discussion-starter, much of its emphasis is on raising rather than answering questions. However, it shows clearly and with considerable emotional impact that interracial camping has value for all groups taking part. It is available for rental or purchase through Association Films, 347 Madison Avenue, or from B'nai B'rith.

After the screening a brief discussion was held by a panel consisting of Esther Eckstein, Play Schools Association; Mrs. Edith Alexander, Mayor's Committee on Unity; Nora Kelly, Community Service Society; Mathew Cusak, Catholic Youth Organization, and Dorothy Bigelow, Herald Tribune Fresh Air Fund. Lester Waldman of B'nai B'rith led the discussion. Horace Cayton, one of the film's consultants and director of Parkway Community House, also spoke.

'Try and Get Me': A Movie Study of Mob Violence





"TRY AND GET ME"—The movie which opens Saturday at the Globe—a study of mob violence based on an actual lynching—was made in Phoenix, Ariz., where almost 1,000 residents made up the mob. These are some of the people in the crowd. Below, left, they storm the jail, knocking down the guards and police; right, they force their way in with water. Below, center, Lloyd Bridges, the criminal they're after, faces the aroused mob that is surging toward his cell

Phoenix Townspeople in Lynching Film So Realistic They Scared the Director

"Try and Get Me," the movie based on Jo Pagano's novel, "The Condemned," is a study of mob violence in a medium-sized Western city. The novel, in turn, was based on a famous lynching case of a few years before. Producer Robert Stillman chose Phoenix, Ariz., as the location for shooting the picture, and he recruited his mob from the entire city.

Through the Arizona State Unemployment Service the studio placed an ad in the two local Phoenix papers. More than 2,000 people stormed the employment office and at least 1,000 were turned away. Ten policemen, who had already been assigned for the picture

themselves, kept the line in order, while casting director Owen McLean and three assistants screened applicants to obtain a cross-section of the local population. Some 850 men, women, 'teen-agers and children were finally chosen to play the parts of usually law-abiding citizens who make up an ugly mob which storms the city jail to lynch two kidnap suspects.

Among those chosen were seventy-five car owners who were told to have their automobiles in front of the Phoenix City Hall at 6 o'clock on the evening the sequence was to be shot. The entire football squad, the track team and the gymnastic team of Arizona State College at Tempe were signed to lead the mob attack.

Of the 850 members of the mob, sixty drew speaking parts and pantomime acting bits which are picked up in close-ups as the camera moves over the restless crowd.

Director Cyril Endfield, who directed the mob scene, by means of a system of loud-speakers spotted throughout City Hall Square, is still a little shaken by the experience.

"Even though I rigged the whole thing and gave the word that set the crowd in motion," he recalls, "when those people surged toward me, yelling and shrieking, milling and pushing—exactly as I had told them to—cold shivers ran through me. Even in make-believe it's a frightening thing to have a crowd come roaring toward you. There was a terrifying moment there when I wondered if I could stop them when I wanted to.

"After seeing the scene on the screen, I still wonder how I ever did. Those people were really carried away by their performance. Which, I suppose, is exactly the point our picture makes—that mass emotion is an infectious and explosive thing."

Hollywood Tosses Glittering Premiere for 'The Well'

Hollywood Premiere—All the glitter and glamour that is Hollywood was evident when "The Well" had its West Coast premiere. Left: Pausing for photographers prior to entering the Four Star Theatre in Hollywood to witness the premiere of "The Well," in which she starred, is comely Maidie Norman, her husband, McHenry Norman, and Harry Popkin, producer of the picture. Center: Ernest Anderson, second from left, who turned in a stellar performance as the father of little Carolyn Crawford, in "The Well," attends the premiere with Edith Whitman, well-known actress, and Mr. and Mrs. Rodger Simpkins. Right: Another principal of the film among the first-nighters was Bill Walker, who played Dr. Billingsly. With him is Celestine Bates, writer Russell Greene and film star Beverly Michael.—McLain Photos.

'The Well' New Film Drama at Goldman

By Mildred Martin

The ugly mushrooming of racial resentment into mob violence is powerfully and plausibly depicted in "The Well," a two-fold drama using the Kathy Fiscus case of several years ago as springboard for its high-keyed action.

Tersely written, unflinchingly directed, expertly played by a cast boasting no "big" names, this Leo Popkin-Clarence Greene production at the Goldman again underscores the value of the independent producer.

Using an unidentified medium-sized town as locale, scenarists Russell Rouse and Clarence Greene have begun their story simply and directly. Like the California child, 5-year-old Carolyn Crawford stumbles, unnoticed, into an abandoned well while on her way to school. As the hours pass, terror seizes her parents and the search begins for the missing little girl, in this case a Negro.

The slight information reveals that a stranger in town, a white man, was last seen with the child, that he bought her a bunch of violets and helped her cross a street. The man is located, accused of kidnaping and rumors begin to fly. This time, say the Negroes, the shoe is on the other foot; this time, because the accused is white and the nephew of a powerful local contractor, nothing will be done.

Rumor leads to incident, incident to mobs running wild through the once peaceful community. And all the time the audience knows Carolyn is at the bottom of the well, her life in danger if, indeed, she still lives.

At the height of the beatings, the threat to "tear the town apart" before the state militia can arrive, a small boy and his dog stumble upon Carolyn's prison—or tomb—in a lonely field. And as quickly as the hysteria of hate flared, it subsides with whites and Negroes alike working desperately to reach the child.

The rescue efforts are presented in detail and with enormous effectiveness, and no less attention has been paid to drawing excellent character vignettes of those who, divided by hate and suspicion, join forces in nerve-wracking effort to save a baby's life. Superb small touches find their way into the drama under the guidance of Directors Leo Popkin and Co-author Rouse.

Knowns and unknows in the cast are all good, with Richard Rober,

49b 1951

Among the Stars Who Are Being Integrated Into NBC—TV's Democratic Policy

Gillian Randolph (center), has been a long time feature on "The Great Gildersleeve" program as "Birdie," along with Willard Waterman (Gildersleeve), and Walter Tetley (Leroy), co-starred.

Maggie Jackson, blues singer, is shown with Dick Cathcart, trumpeter, on the new NBC-TV show, "Pete Kelly's Blues," starring Jack Webb, and heard weekly on a coast-to-coast hookup.

Harold Jackson Spotted on New D.C. Radio Outlet

WASHINGTON

The area's newest radio station, WUST with studies in the Republic Theater building in the 1300 block of U St., N.W., hit the airwaves last week.

Definitely aimed at the uptown listening audience, WUST, 1120 on the AM dial, has three colored disc jockeys regularly scheduled for daily shows.

Harold Jackson, who is one of the city's pioneer disc jockeys with two shows daily on WOL, handles race results on WUST sports show from 1 until 5 p.m.

The second disc jockey is Frances White, who has gained considerable fame spinning religious records and promoting spirituals concerts, with shows from 7 to 8 a.m. and 11 to 12 a.m. daily.

The third platter spinner is Alvin (Chick) Webb, ex-newsman, who has a daily show from 8 until 8:30 a.m.

Manager of the WUST is Harold E. Sheffers, sales manager of the WOL from 1933 until 1942 when he entered the Navy as a commander.

Following his naval service, he became sales manager of Dumont's WTTG television station, where he served until recently.

Although, WUST's call letters carry a Bethesda-Chevy Chase station, it being beamed at the minority group listeners, as the "UST" for U Street indicates.

Spirituals and jazz records, the success formula for building listening audiences at WOOK and WW DC, will apparently be stressed by this new station.

Cantor To Spotlight Waters, Waller, Robinson On Radio

NEW YORK—The famous Negro names in show business, the artists who have contributed so much to the entertainment and cultural history of our country will be paid tribute by Eddie Cantor on his new Philip Morris radio show, "Eddie Cantor — Show Business." to be broadcast Sunday night, Dec. 16. The program is heard from coast-to-coast over NBC from 9:30—10 p. m., EST.

On his radio show, which has scored a tremendous success in the couple of months it has been on the air, Cantor, each week, reaches into his memory bag of 42 years in show business and spotlights the famous artists with whom he has appeared on the stage and screen.

* * *

LISTENERS TO the Dec. 16 broadcast will again hear Ethel Waters, "Fats" Waller, the Mills Brothers and Bill Robinson, and Cantor will recall some of the little-known yarns behind their colorful careers.

The Cantor program comes as another milestone in the history of achievement by Phillip Morris in the Negro field. When Phillip Morris aired Ralph Edwards' "This Is Your Life" broadcasts, two outstanding Negroes—Mary McLeod Bethune and Walter Gordon of California—had their life stories reviewed in fine dramas, marked by the good taste of the producers.

* * *

HORACE HEIDT'S Philip Morris "Original Youth Opportunity" broadcasts, heard Sunday nights over CBS, broke the color line in radio talent shows as far back as December, 1947, when he first discovered pianist Halyard Patterson in Fresno, Calif., and entered him in the competition.

Later Patterson became a regular member of his troupe. The great trombonist, Stanley Morse of Zanesville, Ohio, reached the grand finals of Heidt's 1948 show. And baritone Jesse Owens, an ex-shoeshine boy from Akron, Ohio left his hotel stand to go onto radio and television stardom with the Philip Morris show.

Owens, now in the army, expects to continue his musical training and studies after serving Uncle Sam and to rejoin the Heidt organization in a permanent capacity.

BUT IT HASN'T BEEN only in the entertainment field that the Philip Morris record of good race relations stands as a target for other big companies to shoot at. Philip Morris was the first cigarette company to advertise in the Negro press.

The first Negro salesman to work for a cigarette company, in fact among the first to work for any large corporation, was hired by Philip Morris in 1935. He was Al Duval, the great All-American from Loyola University in Los Angeles. Today, Philip Morris has Negro salesmen in eight of the major markets.

* * *

AMONG THEM ARE Harold L. Peterson in New York City; Orashio P. Jackson in Brooklyn; Sanborn Pumphrey in St. Louis; Baker F. Johnson Jr., in Detroit; Herbert J. Foster in Newark, N. J.; Earl T. Hill in Chicago; and Carl W. Haley in Los Angeles.

Two Negroes hold executive positions with the company. Herbert H. Wright, son of the Rev. John C. Wright of the First Congregational Church of Atlanta and former college president, supervises college promotion work for Philip Morris. Under the direction of Wright, Philip Morris was the first cigarette company to have Negro college campus representatives. They are on fourteen college campuses.

MARIAN ANDERSON ON RAHN PROGRAM

Busy Marian Anderson famous contralto was hear in the first of three Bach Aria Groups as soloist along with the Choral Art Society and Orchestra which was conducted by William Johnson. Miss Anderson's magnificent voice will be hear and she will be viewed for the first time on television December 23rd when she is head over CBS-TV in the Ed. Sullivan's 'Toast of the Town" program. Muriel Rahn and Lena Horne precede Miss Anderson on this show this season.

LOUISE BEAVERS
. . . takes over air spot

HATTIE McDANIEL
. . . illness sidelines her

New 'Beulah' on Air

HOLLYWOOD—Louise Beavers, popular radio and screen actress, has replaced Hattie McDaniels as "Beulah" in the popular week-day radio show. Miss McDaniels is on leave of absence because of illness brought on by her strenuous radio and TV schedule.

Announcer

DAVE DIXON, new staff announcer at radio Station WTMV, who becomes the first Negro announcer in the St. Louis area. Besides being the night announcer at the station, Dixon also conducts his own show, "The Dave Dixon Show" briefly from 7:30 to 8:30 o'clock. The young artist is a graduate of St. Louis university, with a course in radio announcing with a speech major.

Lil Randolph to take over "Beulah" role Monday

Commencing with Monday's broadcast, Lillian Randolph, veteran radio, screen, and television actress, will take over the duties of "Beulah," the frolicsome maid on CBS Radio's "Beulah" show.

Miss Randolph, known for such roles as "Birdie" on the "Great Goldersleeve" show where she has been a fixture for almost a decade, and for the part of "Madam Queen" on the radio version of "Amos 'n' Andy," is stepping into the shoes of Hattie McDaniel, forced to withdraw because of illness.

Miss McDaniel, who created the role and was the first Negro actress to be serialized under a major commercial sponsor on radio, was hospitalized two months ago. The portly star, who was also the first Negro Academy Award winner, for her role in "Gone With the Wind," is said to be suffering from diabetes. She is confined at her home.

When the star was first stricken, no change in the "Beulah" title role was necessary because of the large stockpile of transcriptions on hand. Another yeteran actress, Louise Beavers, was substituted for Miss McDaniel, however, in the filming of the televised "Beulah," a role in which the Award winner was to succeed Broadway star Ethel Waters.

RADIO HIT—Ruby Dandridge plays lovable, irrepressible Oriole whose ready laugh and candor have endeared her to millions of listeners to CBS Radio's "Beulah" nightly series, starring Hattie McDaniel.

Ethel Waters in Video Guest Spot

New YORK—Ethel Waters joins actors Roland Young and Barry Nelson as the stars of Sunday's "G. E. Guest House" over CBS-TV.

Miss Waters' songs will be featured on a show which will also include dancer Dorothy Jarnac, violinist Jeanne Mitchell, and Marcia Henderson and Jack Manning, a young acting duo will complete the roster of performing guests on the panel variety show.

Louis Jordan NBC-TV Guest

NEW YORK — Louis Jordan and his entire aggregation joined the star studded cast of the NBC Texaco Star Theatre last week.

Televiewers were treated to one of Louis's smooth instrumentals and one of the saxophonist's latest novelty tunes, "A Woman Is a Three Handed Thing."

Other guests on the full hour show, which stars Milton (Mr. Television) Berle, included Vivian Blaine of the Broadway hit, "Guys and Dolls," and columnist Dorothy Kilgallen.

Actress Lillian Randolph --a friend in deed....

Lillian Randolph, the actress, plays an irrepressible, frolicsome role as she enacts the title role on CBS radio network's "Beulah Show," five days a week.

But Lillian Randolph, the good neighbor, plays a conscientious Santa Claus to needy Los Angeles families, not only at Christmas, but year-round.

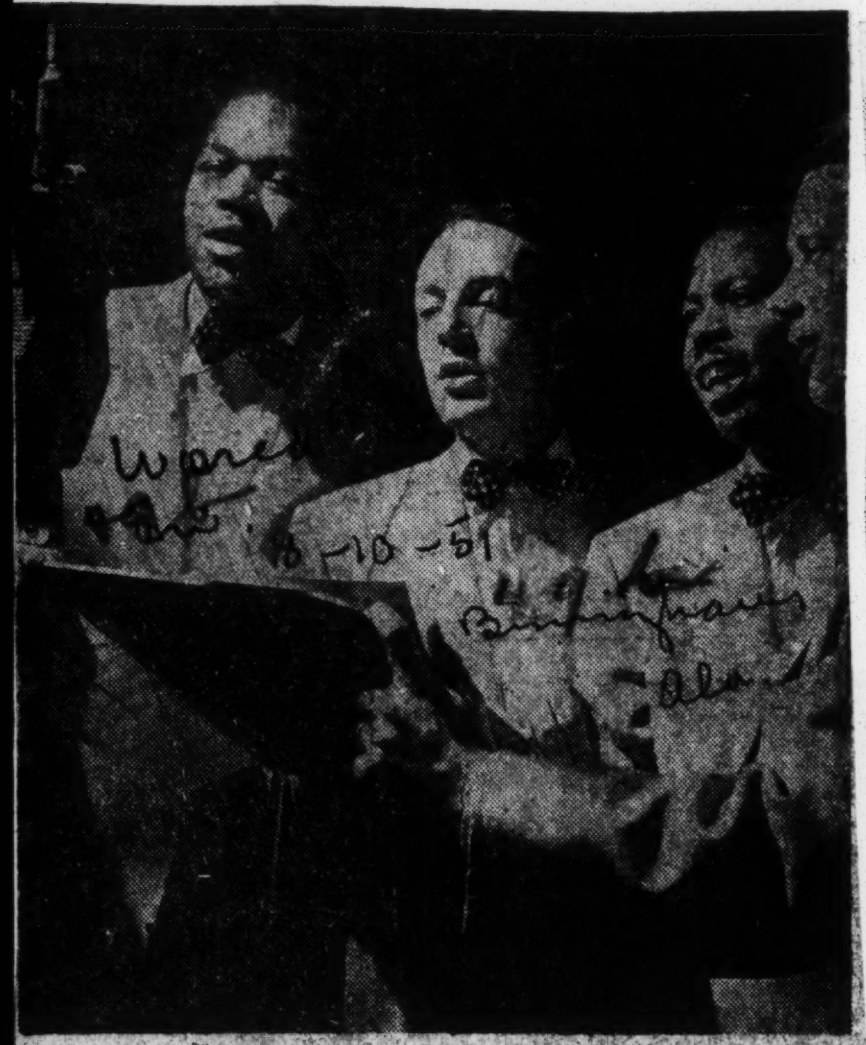
The actress is advisor to Les Dames Social and Charity club, composed of business and professional women, many like Miss Randolph, in show business. The group makes its principal activity holding rummage sales and dances to raise funds for needy families. Their activities are climaxed each year at Christmas by distributing food, toys and clothing to deserving registrants with the State Welfare Board.

Christmas Eve, members make up their packages and aided by husbands and friends, drive to various sections of the city, delivering their gifts.

Once each year, Les Dames hold their "March of Cans" dance (see adjoining story). Admission is two cans of food. Personal checks are also sent in and with the revenue from these, chickens and bacon are purchased, for delivery to the needy. Miss Randolph says they anticipate the greatest response in the club's history this year's candance.

LILLIAN RANDOLPH

HERE THEY ARE—Stars of the disputed CBS-TV "Amos 'n' Andy, Spencer Williams (Andy) and Alvin Childress (Amos). Launched last June, with Negro stars for the first time in the quarter-century history of the comedy, the show is now rated one of television's top programs. Both stars are show business veterans, but new to Hollywood and the medium. Program is viewed Thursdays from 8:30 to 9:30 p.m.



THE MARINERS ARE BACK—The Mariners, popular singing group featured on the Arthur Godfrey CBS radio and television shows, returned to action this week after enjoying a four-week vacation. The popular interracial singing group have been given an "open sesame" to many southern hotels because of Godfrey's intervention.

'Beulah' Star Seriously Ill

Hattie McDaniel, star of the "Beulah" show and Oscar winner in 1939 for her supporting role in "Gone with the Wind," is reported seriously ill in a Los Angele hospital.

Bessemer Station Appoints Negro

VICKSBURG, Miss. — Bruce Payne Jr. is now a regular announcer on radio Station WBCD at Bessemer, Ala.

For several years he conceed his own "Teams on the Beams" program over radio Station WVIM at Vicksburg.

HATTIE McDANIEL
... star is stricken

Hattie McDaniel

Actress Battles For Life

HOLLYWOOD, Calif.—Fighting the greatest battle of her life, Hattie McDaniel, beloved star of the "Beulah" radio series and many movies and stage roles, is still in a grave condition in a Los Angeles hospital. She was taken there last week when she was stricken with an ailment, the nature of which her physician would not divulge.

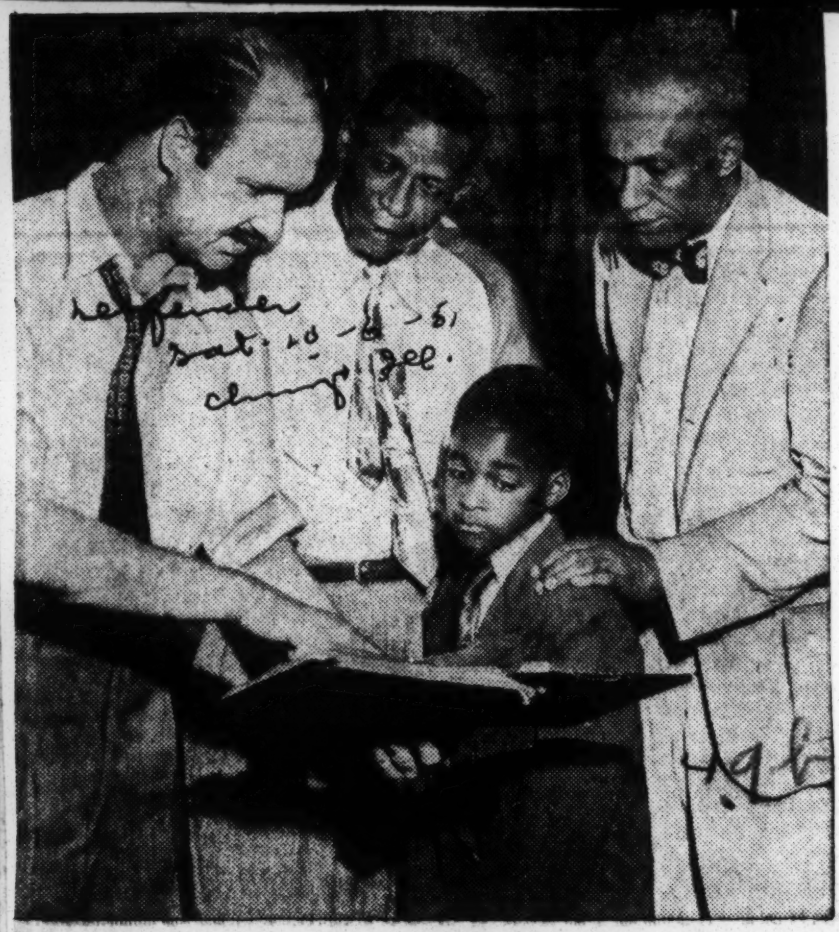
Born in Wichita, Kan., Miss McDaniel rose to her greatest fame in the movie "Gone With The Wind," which brought her an "Oscar" in 1939 for the best supporting role of that year. She got her first break in a night club when she stepped on the floor and sang a couple of songs "to relieve her boredom." Her performance "made" her and she went on to achieve the ultimate of all performers: a role in the movies.

The veteran actress has won many plaudits for a wide variety of parts which she has played in the movies, and her sudden illness came as a surprising shock to her friends around the nation. During her long career on the stage, screen and radio, she has been called at times "the female Bert Williams," the "sepia Sophie Tucker," and other appelations.

At present, Miss McDaniel is under treatment at Temple Hospital and although physicians say her condition continues serious, they will not disclose

the nature of the illness which stricken her. Whatever it may be, the shower of telegrams and telephone calls submerged the staff of the hospital tell an eloquent story of the high regard in which the veteran actress is held by her many friends. Miss McDaniel has been married, recently secured a divor-

TALENTED PERFORMERS Jane White and Maxwell Glanville (center) of the Broadway stage are busy in television between theater engagements. They're shown here with Darren McGavin, who stars as Casey, on the CBS Television Network's "Crime Photographer." As principal players with Casey in "Brains," Miss White and Glanville were the leads in a story of a washed-up prize-fighter who refused to "take a dive" to oblige a fix-minded promoter. Miss White starred in "Strange Fruit" on Broadway, Glanville in "Autumn Garden."



PRODUCER MONTGOMERY FORD (left) going over a script with three actors who are frequent performers on CBS Television Network dramatic shows: John Marriott, 8-year-old David Downing and Emory Richardson. They are discussing with Ford their respective roles of preacher, preacher's son and preacher's father in the stirring play of cancer research behind prison walls, "The Guinea Pigs," widely acclaimed drama presented on "Westinghouse Summer Theatre." Nearly 50 years of stage, screen, radio and television success is represented by the trio. Marriott and Richardson are veterans of more than two decades each. David's contribution is a few seasons devoted to television.

49b 1951

Amos 'n' Andy Television Show Offends Some, Pleases Others

Courier Sat. 8-4-51

By PAUL L. JONES

PITTSBURGH—The Pittsburgh premiere of the Amos 'n' Andy television show drew a passing grade from local viewers, a man-in-the-street poll of reaction to the first presentation showed.

The response ranged from complete enjoyment to thorough condemnation. The majority was favorable.

Though this poll claims no Gallup accuracy, a check at WDTV revealed that the local TV outlet claimed to have received no protests on the show.

Perhaps the most sophisticated answer came from Mrs. Mary Mosby, 2924 Wylie Avenue, who commented, "I liked it. Sure, it was corny. So is 'Luigi,' but we all know that 'Luigi' isn't typical of all Italians. We should be able to see our funny side, too."

Mrs. Mosby Mr. Hill

"DEROGATORY"

Walter Hill, 7314 Monticello Street, took a dim view of the show. He said, "I thought it was completely derogatory. I tried to compare it with the 'Goldbergs,' which has never been derogatory of Jewish people. The show last night had too much stereotyping and eye-rolling. I never listen to 'Amos 'n' Andy' on the radio."

Mrs. Edna Parker, 1844 Runette Street, filed a mixed report. "It was pretty good," Mrs. Parker replied unenthusiastically. "Some of the characters put on too much. I didn't like the King fish's actions in his office."

Mrs. William P. Young, 7307 Monticello Street, couldn't buy the show without serious reservations. She said, "I liked the show in spots, but I wish they had presented something other than that jealous woman angle. The stenographer wasn't dressed properly; women don't act like that today."

"WE ENJOYED IT"

Mrs. E. P. Tunie, 1300 Glenn Street, Homestead, expressed the reaction of her family: "We all enjoyed it. Our whole family was present."

"It was good comedy," Mrs. Florence Merchant, 2 Horton Street, evaluated the film version of the old-time radio comedians.

Mrs. Tunie Mrs. Parker

Out Rankin way, the least favorable response came from Mrs. Louise Moody, 349 Fifth Street. She shrugged her shoulders as she admitted, "It was all right. I didn't object to any of it."

Mrs. Lillie Lee Corey, 33-A Hawkins Village, replied, "I thought it was funny. I really enjoyed it; it was a lot of fun."

Joan, Clarence and Carol Payne, 341 Fifth Street, were enthusiastic over the show. Carol, who a 15 is the youngest of the three said, "It should have been or longer."

Clarence, Carol and Joan Payne

Mrs. Merchant Mrs. Young

"AT DISADVANTAGE"

"It was wonderful," Mrs. Ruth Jackson, 2222 Bedford Avenue, agreed. "I haven't had a laugh like that in a long time."

Her neighbor came up with a sharp dissent. Mrs. Alyce Holland, 2228 Bedford, declared firmly, "I didn't like it. It didn't show the characters to any advantage at all. There was too much fighting and women beating men."

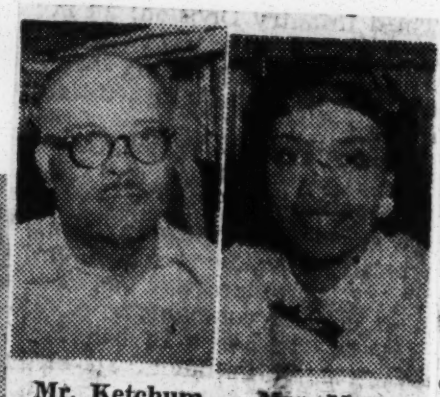
Mrs. Jackson Mrs. Elliott

An "Amos 'n' Andy" fan from their radio days, Mrs. Anne Elliott, 7082 Apple Avenue, felt that the new show came up to her expectations. "I liked 'Amos 'n' Andy" on TV. It should have been on for an hour."

"A GOOD SHOW"

Theodore Ketchum, a tailor at 1414 Wylie Avenue, thought the TV version "a good show."

Mrs. Neyda Moses, who works for Manhattan Music, 616 Amity Street, Homestead, had looked forward to the show. "In general, I liked it. I'd read a good deal about the search for the right people to play the parts. I was particularly interested in Jester Hairston, a former Homestead resident who plays Van Porter. A group of us sat around and watched it last night. We thought it was good."



Mr. Ketchum Mrs. Moses

The answers local TV owners gave indicate that, at least, in the first local show, Freeman Gosden and Charles Correll have been fairly successful in shifting their brain child to the TV screen. Apparently the actors for whom they searched have brought to life a large part of the mental images people had formed of the Amos 'n' Andy characters over the years.

Sat. 8-4-51

The TV version of "Amos 'n' Andy" hasn't had unanimous approval. Some of the New York critics feel that the show will not take form until it has been shaken down during the first few performances.

The NAACP has entered a strong protest with both CBS and the sponsor of the show. The NAACP threatens a boycott of the sponsor's product if the show is not withdrawn.

CP, as "grossly misleading."

"The fight against the 'Amos 'n' Andy' television show, which was launched at the NAACP Atlanta convention, is continuing with unabated strength and enthusiasm," White said. "Protests against this offensive show continue to go to television stations and the Blatz brewry, sponsor of the program."

The NAACP executive cited the example of Negro liquor dealers and tavern keepers in Milwaukee who reportedly served notice on Blatz and its parents corporation, Schenley, that they would not handle their products as long as the "Amos 'n' Andy" show continued.

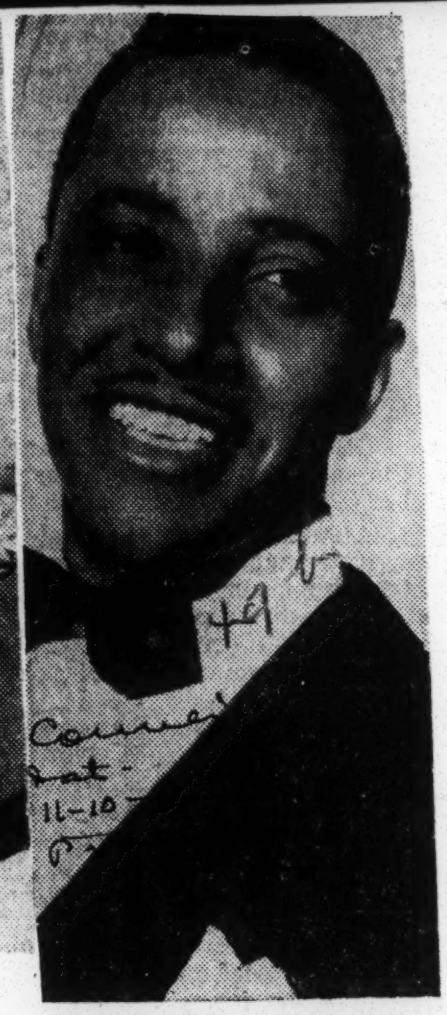
Plans are being formulated to get dealers in other cities to take similar action, he announced.

Heat Still On Amos 'n' Andy Show

Ajps-Amsterdam
Sat. 9-22-51

NEW YORK — The claim, published in a recent issue of Tide, an advertising magazine, that The 'Amos 'n' Andy' situation has withered and died" was last week was denounced by Walter White, executive secretary of the NAA-

Bandleader Lucky Millinder (right) has a new role of disc jockey on radio station WNEW. The popular maestro broadcasts nightly over the local N.Y. station and his wide selection of records and knowledge of music has placed him in the fore front of record spinners. With him is pianist Teddy Wilson, also on the same station, and who collaborates with Millinder on a Saturday night show featuring live talent.



GOING GREAT—Tommy Edwards makes his video bow this week as Perry Como's guest star. The handsome young crooner will give tee-vee audiences a listen to his "I'll Never Know Why," the hit which put him on the road to fame.

Aided Young Artists

Women's Council Award to Heidt

NEW YORK—Mrs. Vivian Carter Mason, vice president of the National Council of Negro Women and head of the Norfolk Chapter of the National Council, has awarded Horace Heidt a citation on behalf of the council honoring his efforts to open the doors of opportunity for talented youth without regard to race, creed or color.

The unusual distinction, signed by President Dorothy B. Ferebee, had previously been awarded to Mrs. Franklin Delano Roosevelt, Dr. Ralph Bunche, Mrs. Agnes Meyer and authoress Lillian Smith.

Heidt, on his Philip Morris Original Youth Opportunity program, heard on radio Sundays over CBS and seen on CBS television Mondays, has been responsible for developing more top talent than almost any other individual in show business.

AIDED MANY

Currently starring with his troupe is the 18-year old Negro baritone, Jesse Owens, who recently won $1,000 in the grand finals broadcast of the Heidt show from Washington.

Pianist Halyard Patterson of Fresno, Calif., and trombonist Stanley Morse of Zanesville, Ohio, were also among Negro performers who were given their first opportunity for stardom on the Heidt shows.

The citation to Heidt, presented recently in Washington, read:

"Because you have discovered and developed talented youth, opening the doors of opportunity for them without regard to race, creed or color, and because you have fostered and infused new life into the American ideal of fair and open competition based upon performance; the National Council of Negro Women of Washington, D. C., salutes and commends you for distinguished services to your fellow-men."

Award to Chicago Station

CHICAGO. — (ANP) — Radio Station WMAQ, Chicago, took second place for public service promotion in the Billboard's 13th (1950) annual radio and TV promotion competition last week.

The station won the award for its co-operative staging with the weekly Chicago Defender of the documentary series "Destination Freedom." The program dramatized noteworthy contributions made by Negroes to the American way of life. First place poll winner was Station KOA, Denver, for its promotion of Artur Roscanini and the NBC symphony orchestra last May.

Plan Radio Station for Negroes

LOUISVILLE, Ky., July 12 (AP).—Radio station WLOU announced plans today to concentrate on Negro programs and entertainment soon. Mrs. John Messervy, owner of the 1,000-watt station here, has applied to the Federal Communications Commission for permission to go off the air for sixty days, to organize the switch to Negro programs. Negro announcers and copywriters would be employed and advertisers seeking Negro customers signed up. A. D. Smith, general manager of WLOU, will remain in his present position. The station was organized in 1948.

TODAY'S HIGH LIGHTS

ON TELEVISION

Arlene Francis gives fashion hints for tall girls. WHAS-TV 2:30 p.m.

John Conte takes a musical trip through Ireland. WAVE-TV 6:30 p.m.

Eddie "Rochester" Anderson entertains on Milton Berle show. WAVE-TV 7 p.m.

Baseball: Bernie Bracher calls St. Paul-Louisville game. WAVE-TV 8 p.m.

Lina Romay, Earl Wrightson and Maureen Canon take Paul Whiteman on tour of South America. WAVE-TV 10:15 p.m.

Rochester

Baseball: Cards-Dodgers, WINN 12:25; Bosox-Chicago, WGRC 1:30; St. Paul-Louisville, WRXW 8, WAVE 10:15 p.m.

Hearthstone solves "The Guilty Secret Murder Case." WHAS 7 p.m.

Barry Sullivan plays inventor in "Path to the Stars." WAVE 7 p.m.

Morris Ernst and Lord Wilmot on Peace in Middle East. WKLO 8 p.m.

Bob Hope and Jerry Desmonde do show from London. WAVE 8 p.m.

These Listings Correct At Press Time.

ON RADIO

According to Survey

Many Found Living 'Amos, Andy' Show

NEW YORK—According to a survey recently conducted among Negroes by Advertest Research of New Brunswick, N. J., the NAACP is barking up the wrong tree on protesting the "Amos n' Andy show as being offensive to the race. Advertest's survey claims an overwhelming majority of Negroes find the show "inoffensive."

The Nielson, Hooper and American Research Bureau rating of the show, aired on Thursday, 8:30 P. M., CBS, indicate that it is fast on the way to "hit" status. This has not been pointed out, however, as being among Negroes. The show has been rated as having a steady climb since its inception.

CLAIMS 72 PER CENT

Among Negroes surveyed by Advertest, something over seventy-two per cent reacted to it favorably, but in varying degrees and with some reservations.

Of the other 28 per cent some thought it tended to strengthen the belief of misinformed whites that Negroes are lazy, shiftless, and generally dumb and dishonest. About twenty-three per cent held this belief. The other fraction of opponents to the show were in favor of its discontinuance altogether.

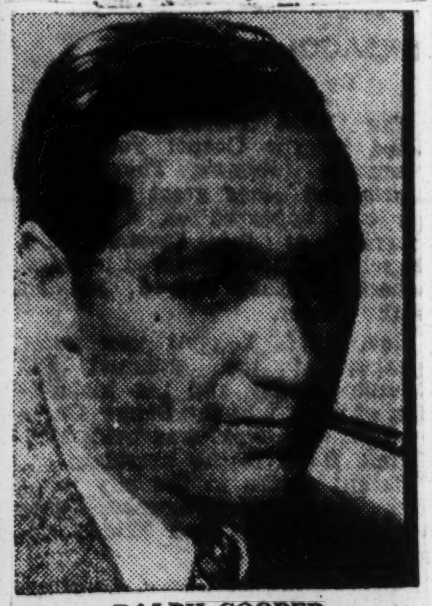
Air Minded Sponsors Eager To Finance Programs Aimed At Capturing Million Dollar Negro Market

Defender. Dat. 3-3-51 Chicago, Ill.

By ROB ROY

That the buying power of Sepians is finally being recognized, particularly by major television and radio executives is reflecter on both, and Julia Lee's for-and by Negroes. This is especially true in larger cities of the north and in most towns, villages and cities of the south.

There is one all Negro station, WERD in Atlanta, Ga., and more than fifty in other cities that employ Negro disc jockeys and sportscasters. In Birmingham there is one station carrying daily broadcast of social news about Sepians with a white commentator handling the program. In New Orleans station WBOK has two Negro jockeys, "Okey Dokey" Brown and "Honeyboy" Hardy plus an ofay jockey that handles



RALPH COOPER

news about the race. This station, WMRY and station WNCE which has O. C. W. Ratlor as news commentator cover New Orleans and nearby territory like gloves. Taylor, incidently, edits the Chicago Defender's New Orleans edition.

Memphis, Tenn., also has a highly regarded trio of disc jockeys and announcers in Rav Gatemouth Moore, Maurice Hulbert and Nat D. Williams all on WDIA. Rev. Moore not only broadcasts religious services but does quite a bit for charity by making daily appeals for help for the needy.

The smaller towns are not to be outdone. In Winston-Salem, N. C. has "Sugar Throat" Miller on station WAAA with a jive program. Station also features program designed to catch Negro trade that is handled by Tom Buckley (white), program director. Program is titled "Sepia Serenade." Then there is Ted Bryant one of the south's ranking disc jockeys who operates several times daily on WDXB one of the power stations in Chattanooga, Tenn.

Television has also gone in for the Negro market. Among the leaders is talented Hadda Brooks who handles several shows in San Francisco. Hadda has starred in many pictures and shows, Coast to Coast and has little trouble assembling talent for her programs.

Detroit has Rollo Vest on station WJR doing sports and doubling on Canadian station CKLW, Windsor. Detroit also has a program directed at Negro trade handled by LeRoy White, (WJLB).

Chicago rates among the leaders in all-Negro programs with Jack L. Cooper (WSBC and WHFC) as the kingpin. Cooper, a pioneer in the game has been operator for more than 20 years. Since that time several others including Al Benson, the spinner of jazz and swing records have arrived on the scene. Benson won his spurs by featuring the latest recordings by name bands and vocalists only. This spotlinght he shares with Daddio Daylie (WAAF) another new comer to the field who is gaining many friends and listeners daily. Tops among the broadcasts from Chicago are

JACK L. COOPER

two churches, First Church of Deliverance pastored by Rev. Clarence Cobb and Church of God In Christ, Rev. Louis Ford. Complete services from both churches are aired Sunday nights.

In New York City there are several programs being aired for Harlem consumption. One (WHOM) has Willie Bryant and Ray Carrol, white, as disc jockeys dishing out swing tunes. Ralph Cooper is another nightly spinner of swing and jazz records and WWRL has "Doc" Wheeler, ex-ork leader as spinner.

Yes, there are quite a few Negroes handling radio and television shows but only one coming from a station owned by Negroes. This one is WERD in Atlanta. Closest setup to this one is New Orleans' WMRY which has all Negro announcers and technicians. Commentators and disc jockeys on the latter station are Ernest Bringier, Malcom LePlace, Tex Stephens "Mr. Cool"; and "Swing" Parker. All programs are capably sponsored by national products in many instances. Yes, it is no question now but that our buying power is being recognized, especially by radio and television.

HADDA BROOKS

Teachers Rap Afro-American Amos 'n' Andy

Dat. 11-10-51

Michigan Regional Group Joins Fight

Baltimore

GRAND RAPIDS, Mich. — The continuing NAACP campaign to have the "Amos 'n' Andy" television show removed from the air was joined last week by the Michigan Federation of Teachers, Region Four.

During its eighth annual institute here, the group called the show "a gross and vulgar caricature of the 15 million colored citizens of our country."

A resolution adopted by the group upon the Columbia Broadcasting System, Local Stations WOOD-TV and WKZO-TV and the sponsors, the Blatz Brewing Company, to stop presentation of the program.

It also expressed wholehearted support of the NAACP "in combating all presentations in every medium of communication which tend to perpetuate the discredited and distorted stereotype of the colored citizen in the minds of white Americans."

Field Secretary Speaks

NAACP Field Secretary Herbert Hill addressed the meeting.

The Interracial Review, a publication of the Catholic Interracial Council, in an editorial in its September issue, expressed agreement with the NAACP "that the "Amos 'n' Andy" series should be discontinued as harmful to interracial understanding and goo-will, and as offensive to colored Americans."

Frontier Magazine and the New Leader of October 15 carried articles on the "Amos 'n' Andy" show by Franklin H. Williams, West Coast regional director of the NAACP.

Protests Increase Over 'Amos 'n Andy'

NEW YORK, — A storm of protests over the "Amos 'n' Andy" television show continued to pour forth in increasing intensity from all quarters last week as the NAACP pushed its campaign for discontinuance of the program.

Students for Democratic Action, the largest independent student political organization in the United States, was the first national organization to follow the NAACP's lead in making a public protest against the program.

SDA's protest was followed immediately by one from Gustav Faber, international secretary - treasurer of the Transport Workers Union of America, CIO, who wrote on behalf of the union's 100,000 members. Support of the NAACP's stand was also announced by the United Hatters, Cap and Millinery Workers International Union.

Cleveland Paper Hits

Miss L. Pearl Mitchell of Cleveland, a vice - president and a life member of the NAACP, took issue with an editorial in the Cleveland Plain Dealer, which defended the program of the grounds that "anyone who is capable of appreciating the delightful comedy of these two fabulous characters has also heard of Dr. Ralph Bunche and Miss Marian Anderson and Dr. George Washington Carver.

Denying that this is the case, Miss Mitchell wrote the editor of the Plain Dealer:

"Nationally and internationally many people are surprised when they meet colored men and women because they have been introduced to them through our distorted history books and literature, where we appear with rings in our noses and ears or in the movies, where we are constantly depicted as 'mammies' and 'Uncle Toms'."

Sponsor's President Writes

In the meantime, NAACP Executive Secretary Walter White received a reply to his protest to the sponsors from F. C. Verbest, president of the Blatz Brewing Company, who said:

"We understand that a similar complaint was made to the producer of the ('Amos 'N Andy') show and are advised that the producer has the subject under discussion with you, and are confident it will lead to better understanding.

company as you do, we are sure you realize our genuine interest in guiding all our activities by the democratic principles of decency and fair play. We have always taken pride in the public confidence in our good will and we shall always act so as to merit that."

There's Confusion Over What To Do About Amos 'N Andy

New York—A sharp division among colored people of the nation exists over the television version of "Amos 'n Andy", despite the fact that the National Association for the Advancement of Colored People has filed a protest against the show.

Walter White, secretary of the NAACP announces that the 781 delegates attending the organization's recent convention in Atlanta unanimously went on record in opposition to the show.

On the other hand, leading colored newspapers have given the show a "good press" by making full use of copy sent out by the promoters, in which the colored actors who are to play Amos and Andy, the "King Fish" and other characters have portrayed up.

One school of thought says that shows like Amos 'n Andy, regardless of whether the characters are colored or black-faced white persons, "hurt the race."

On the other hand another school says the Negro race has reached a status where it can endure comedy, as the world now knows that all Negroes are not "comics" just as it is known that all white persons are not.

SHOW INSULTS $12 BILLION CUSTOMER:

"Amos 'n' Andy" Protest Rocks Radio, TV Industry

NEW YORK —Protest by the National Association for the Advancement of Colored People against the television show, "Amos 'n' Andy," has rocked the radio and television industry and created widespread interest on the part of newspapers, magazines and other periodicals.

A telegram sent by NAACP Secretary Walter White to the Blatz Brewing Company, sponsors of the show, branded the program as a "gross libel on the colored American's and distortion of the truth" and asked the company to withdraw its sponsorship.

The wire followed the unanimous adoption by the 781 delegates to the recent 42nd annual NAACP convention in Atlanta of a resolution condemning the show.

Modifications Indicated

In the meantime, Mr. White wrote to heads of approximately 100 national organizations which joined the NAACP in the National Emergency Civil Rights Mobilization in 1950, informing them of the association's fight against the "Amos 'n' Andy program.

He stated that the protests of the NAACP and others "have resulted in suggestions that the scripts of future shows be written so as to eliminate the present uniform presentation of colored people in so unfavorable. a fashion." the NAACP executive asked members of other organizations to view the show and, if they see fit, "to join in protesting a stereotyped presentation of members of the colored race, which is just about that which the movies presented twenty years ago."

Full Text of Telgram

The full text of the NAACP telegram to the show's sponsors follows:

"National Association for the Advancement of Colored People vigorously requests you withdraw your sponsorship of television show Amos 'n' Andy as a gross libel on the colored race and distortion of the truth.

"In picturization of colored people as a moral, semi-literate, lazy, stupid, scheming and dishonest, the caricature thus circulated perpetuates and extends a harmful stereotype which went out with the olt-time minstrel show. We could not conceive of your sponsoring a similar distortion of Jewish, Catholic, Irish, or other minorities.

"No one of the fifteen million American colored race who spend annually today in excess of twelve billion dollars, which includes Blatz Beer and other Schenley products, can fail to resent such libel nor can fair - minded white citizens similarly fail to do so by purchasing products of other manufacturers who do not gratuitously insult their customers by presenting a picturization which at least one of your competitors refused to sponsor.

"This request that you transfer your sponsorship to a television program which is in consonance with contemporary concepts of racial democracy at this period of world peril is made at unanimous request of delegates at recent 42nd annual conference of NAACP in Atlanta.

"Copy of the full text of resolution being mailed to you and to Lewis Rosenstiel, president, Schenley products. We await your reply before taking further steps."

ENCORES ...and... ECHOES

By E. B. REA

WHAT WILL BE THE outcome of the current controversy centered around the Amos 'n' Andy TV SHOW?

IF IT REMAINS on the airlanes, what price will the colored actors pay for bucking against the fast growing opposition which is taking on added strength day by day?

The argument is something like the late Major Bowes' wheel of fortune; 'round and 'round it goes, where it will stop nobody knows.'

THE OPPOSITION contends that the format of the show (no different from that of 20 years or more on radio), caricatures and belittles a minority race, and should be discontinued.

THE CONFLICTING IDEAS already are bringing results — not in the approach to eliminate the unwanted video show, but that advertising agencies, radio and television producers have begun cancelling tan entertainers right and left.

THEY ARE AFRAID THAT they will draw the ire of those opposing the Amos 'n' Andy show, which wouldn't be profitable to any other production in the making.

WHILE THERE HAS BEEN no open declaration of a silent or open boycott of the sponsor's goods, the agencies, or the respective network, such is in the thinking stage.

IF SUCCESSFULLY carried out, the sponsors will lose money and face. The entertainers will lose their jobs. Not because no one wants them to apply their profession, but because they have bargained for a position that is not relished by so many.

IT MUST BE ADMITTED that the plot around which Amos 'n' Andy revolves is not racially wholesome entertainment. It's not comparable with such features as "One Man's Family," "The Goldbergs," "Min and Bill," "The Aldrich Family," and on down the line.

The above mentioned shows have their moments of pathos, comedy and delightful seriousness but are not reflectory on family or business life in any strata of white society or business. Amos 'n' Andy is!

WITH THE CALIBRE of the talent found to enact the various roles in the Amos 'n' Andy show, there are enough material and men with ideas to improve on all radio and television presentations to keep everybody happy. Amos 'n' Andy doesn't!

THERE IS HOPE, however, in the recently organized Co-ordinating Council for Negro Performers, formed in New York City, designed to act as a clearing house on what is good and what isn't for the colored entertainers.

SINCE THIS GROUP has representatives from almost all the stage crafts and unions, and the Negro Actors Guild, it should be better qualified — if radio and television listen — to not only advise on the quality of material to be used, but, its qualified members, writers and producers, should be integrated into the sacred realms.

RADIO AND TELEVISION should be as fair to an All - American minority as it is to the colorphobia of the Southern section of America, which, when it objects to portraying colored Americans in commendable roles — get prompt action.

THIS WRITER IS NOT in favor of taking Amos 'n Andy off the air if it is able to change its spots. It's an American institution. An American privilege. But, it should represent the American principle and recognize the sanctity of all its social life; full capacity of its business life, and the equal presentation of its talented representatives. Amos 'n Andy doesn't!

Station Bans Amos 'n' Andy

Milwaukee TV Unit to Cancel Contract

NEW YORK — Residents of Milwaukee, home city of Blatz Beer, will be spared the spectacle of the "Amos 'n' Andy" television show at the conclusion of the current 13-week contract period, the NAACP has been informed by its Milwaukee brancg.

Following protest by the branch, Russell Winnie, manager of Station WTMJ-TV, told Mrs. Ardie A. Halyard, president of the Milwaukee NAACP branch, that he had notified the Blatz Brewing Company, sponsors of the "Amos 'n' Andy" show, of the station's decision to discontinue the program.

After writing a letter of protest to the station explaining the NAACP's objection to the show depicting colored people as "inferior, lazy, dumb and dishonest," Mr. Halyard called a conference of sympathetic and co-operating organizations July 26 to consider a plan of action on a community-wide basis.

Groups Join Forces

Among organizations participating in the conference were the local units of the Urban League, YMCA, Jewish Council, American Federation of Labor, League of Women Voters, NAACP branch and youth council, and the Mayor's Commission on Human Rights.

In a letter of congratulation to Mrs. Halyard, Walter White, NAACP executive secretary, lauded the "effective job you did in Blatz's own backyard" and said it "should be an nspiration to all our branches to move ahead in the fight against misrepresentation of the colored American in this 'Amos 'n' Andy' television show."

Endorsement of the NAACP campaign came this week also from the Laymen's Council of Mt. Olivet Baptist Church, one of Harlem's largest congregations. S. H. Fowler Sr., chairman, wrote the NAACP assuring "unstinted support and ardent determination to cooperate in every way."

'Amos N Andy' Style Humor Not Only Kind

By ARTHUR RANDALL

Discussing the controversy about the Amos 'n Andy radio show, a friend of mine remarked that no treatment of the humorous aspect of colored people's lives would be immune from criticism by such organizations as the NAACP.

He said that Octavious Ray Cohen's series on Florian Slappy et al, the Beulah Show, Dusty Fletcher, the late Two Black Crows and most of the acts which have won acclaim on stage and radio would be taboo.

BERT WILLIAMS

What colored comedian he asked would be able to perform on television today without being subject to criticism that he was selling the race "down the river?"

The Great Bert Williams

The answer was not long in coming from me. But it was not helpful in suggesting someone to play a part today.

I told my friend that humor was not racial and that even a guy who worked in blackface (and who incidentally was colored) is known as the greatest comedian produced in America.

His name is Bert (Egbert Austin) Williams, a West Indian who came to the United States when in his teens and made theatrical history in the first part of the 1900's.

Bert Williams, who performed in burnt cork because his manager believed that no colored person would be accepted by white audiences in that day per se, portrayed the struggles, the sorrows and humor of his oppressed fellow-countrymen with such love and skill that his songs and quips were sung and related the world over.

Used No Dialect

He used no dialect. He had no corps of writers. He slurred nobody. He jerked tears, but sang no "mammy" songs.

Like Paul Robeson, he was a folk song man, one of his typical lyrics being the following:

Believe me, I'm getting tired of
always bein' the dub.
They've worked on me so faithful
til I'm worn down to a nub.
You all have heard about the straw
that broke the camel's back—
Well, a bubble added to my load
will surely make mine crack.
But BELIEVE me,
Woe unto he or she
Who tries to ease me
that bubble!
BELIEVE ME!

One of his famous expressions, repeated by scores of later comedians and a byword among thousands was: "If you don't want my peaches, don't shake my tree."..

Not Given Due Honor

Bert Williams is not given his due honor today. At least two generations have grown up ignorant of the contributions of artistry and warmth that this made to their country's culture.

However, in his day he was loved by millions, and more than 15,000 persons, colored and white, crowded St. Philip's Episcopal Church in New York in 1922, when his funeral was held.

Among those who paid tribute to him then was Dr. W. E. B. DuBois, who in speaking of the deceased who died of tuberculosis, said:

"When in the calm afterday of thought and struggle to racial peace we look back and pay tribute to those who helped most, we shall single out for the highest praise those who made the world laugh—above all Bert Williams.

'Above Blood, Tragedy'

"For this was not mere laughing; it was the smile that hovered above blood and tragedy; the light mass of happiness that hid breaking hearts and bitter souls. This is the top of bravery; the finest thing in service. May the world long honor Bert Williams as a great comedian— a great man."

Few people knew that Williams —like Paul Robeson and DuBois— was greatly concerned with the political happenings of his own day.

Kept in Touch

He kept in sharpest touch with what was happening both in the North and South. It was because of this close touch, this sharp identification with his own people that Williams was able to attain his great stature as an artist. He drew his material from the lives of the real first-class Jonah man."

good, substantial, full-fledged

So great was he at the art of pantomime that he was lionized on all the stages of Europe, although most of the people attending the performances couldn't understand a word he said.

Yearning to be a tragedian, the artist said of himself in one of his most famous songs, "Jonah Man," "Why am I this Jonah? I sure can't understand, but I'm

49b 1951

'Dr. Christian' Radio Bill Features 'The Other One' By Dixie Educator

By ARNOLD DE MILLE

NEW YORK—Prof. M. C. Holman, instructor of English at Clarke College, Atlanta, was named one of the top 10 prize winners of the 1950 Dr. Christian radio script contest last week. His play titled "The Other One," was broadcast on the Columbia Broadcasting System network Wednesday evening, February 21.

Each year, for the past ten years, the contest is held to select the plays which appear on the program of the famed Dr. Christian show, starring Jean Hersholt as Dr. Christian and Rosemary De Camp as his nurse. The top prize is $2,000, the next being $500, then $350 and $250. Prof. Holman the first Negro ever to have won any of the awards, received $350.

A native of St. Louis, Mo., Prof. Holman was the receiver of a Rosenwald Fellowship in 1945 in creative writing. He has written poetry chiefly, receiving a John Billings Fiske Award for poetry at the University of Chicago. Some of his poems are included in "The Poetry of the Negro," an anthology edited by Langston Hughes and A. Bontemps, published by Doubleday in 1949.

Before going to Clark, Prof. Holman taught English at Hampton Institute, where he was president of the Teachers Union for two years. He is a graduate of Lincoln University and taught there prior to going to Hampton. His Dr. Christian prize-winning script was his first attempt in the radio field.

When presented with the Dr. Christian Award, Prof. Holman stated that he was particularly pleased because he felt it would encourage his students and would probably help alleviate the belief that is useless to try to become a writer because of prejudice.

As a result of Prof. Holman's selection as a winner, the producer of the Dr. Christian series, Dorothy B. McCann, extends an open invitation to Negro writers and hope they will submit their scripts without fear of prejudice. Until the prizes are distributed, she pointed out, the judges of the Dr. Christian contests do not know whom the writers are.

The contest for the 1951 awards close Feb. 28. Winners will be announced May 16 in New York by the sponsors of the radio show, the Chesebroug Manufacturing Company, makers of the "Vaseline" brand products.

(Note: Scripts can be submitted to Dr. Christian Award for 1951, Rockefeller Plaza, New York 20, N. Y.)

During the past ten years 422 scripts have been broadcast from 70,000 submitted and over $100,000 paid in prizes. Only requirement is that script be written in dialogue and around the characters of Dr. Christian and his nurse.

RUBY DANDRIDGE who appears on the Judy Canova Show as 'Geranium' is another NBC radio and television star.

Stars Of Chain Radio Programs During 1950

JANICE KINGSLOW, well known radio and stage star, one-time occupant of the title role in "Anna Lucasta," was one of the featured artists appearing on NBC radio and television during 1950. Miss Kingslow's top role was when she appeared as star of the radio program, "Destination Freedom," a series that highlighted problems encountered by many of the country's leading Negroes because of their color. This program was voted tops in several radio polls, with Janice receiving special mention for her fine work in the leading role.

LILLIAN RANDOLPH, who takes the part of "Birdie," the maid on the 'Great' Gildersleeve' show which is heard over the NBC network Sundays, knocks at the door of the boss, Harold Peary, '(Throckmorton P. Gildersleeve) to tell him that the show is about to go on. Lillian was voted tops among females in supporting roles.

M. C. HOLMAN (right, above), author of the Dr. Christian prize play, "The Other One," broadcast on the Dr. Christian program Feb. 21, 1951, over the CBS network. Jean Hersholt, left, stars as "Dr. Christian."

Youth Finds Opportunity in Radio

A shy, soft-spoken Tennesseean, who started out to be a lawyer, is now engineer on the popular "Houe That Jack Built" program beamed daily over Radio Station WBMD.

He is H. B. "Dave" Graham, a native of Jackson, Tenn., and graduate of Lane College in that city.

Mr. Graham is currently working as producer-engineer for the record show aired by Harold (Hal) Jackson from 1 to 2 p.m. daily.

Studied Law

After finishing Lane, Mr. Graham studied at Columbia University's graduate school and later studied law at New York Law School.

He decided to cast his lot with radio, however, and entered the National Broadcasting workshop class at Radio City. Here he learned all phases of radio.

Program on Network

"The House That Jack Built" is broadcast over the Liberty Broadcasting Company network. The show is aired from WOL, Washington, from 10 to 12 p.m.

Jackson, well - known in Baltimore and Washington, is a past master at raising funds for charitable organization, He estimated that he has raised over $200,000 on various programs.

A former reporter for AFRO-AMERICAN Newspapers, Jackson returned to Baltimore recently from New York City where he did a three-hour show daily over Station WLIB.

He raised $6,500 for the United Hospital Fund in Big Town and was appointed by the mayor to help raise money for the Wiltwich School.

He was the first announcer to broadcast a Howard University football game.

Atlantan's Prize Story On CBS Network Wednesday

49b

M. Carl Holman, young Clark College English professor, has again won national recognition as a writer of prize winning radio scripts! Daily World

Mr.Holman,who had one of his stories broadcast over nationwide hookups last year, was notified recently that his play, "The Other One," will be presented by Jean Hersholt the noted movie actor, on his "Doctor Christian" Show on CBS, Wednesday, February 21, at 8:30 P. M. W. A. G. A., the CBS outlet here will carry the program locally. Journ. 2-13-51

Last year, Holman's weird script, "Very Much Like a Nightmare", scared the wits out of millions of listeners on the CBS program "Suspense," and now the 31 year-old English "prof." is beginning to feel like a veteran radio script writer, and winning prizes is getting to be a habit. The "Dr. Christian" Award brought him $500 and national acclaim when he was given an expense-paid trip to appear on the program a few months ago to receive his prize. On next Wednesday he will have the pleasure of hearing famous actors produce that prize-winning play.

The affable and brilliant young writer insists that he submitted his script to the "Dr. Christian" producers for one primary reason, to serve as an inspiration to his English students at Clark College and to prove that they too can write salable fiction.

Mr. Holman has been a member of the Clark faculty since 1948. He was formerly an instructor at Hampton Institute, where he met his wife, the former Miss Mariella Ama of Atlanta, who was also a member of the Hampton faculty. Mrs. Holman was an outstanding performer with the University Players during her years at Spelman College and Atlanta University. The Holmans have a son, Kerry Glenn, 19 months old.

He is graduate of Lincoln University of Missouri. He began his early education in the public schools at Dessalines and Jefferson, Missouri. The son of Mr. and Mrs. Moses Holman of Greenwood, Mississippi, he has one sister, Miss Milteree Holman, who teaches in the St. Louis public school system.

Winning literary prizes is no new experience to the Clark playwrite. In 1938 he received a radio play award from Drake University. In 1945 he was given the coveted John Billings Fisk Award for poetry from the University of Chicago, and granted a Rosenwald Fellowship in creative writing.

In 1949 Doubleday published some of his poems in "The Poetry of the Negro." At present Holman is completing work on a novel written on a John Hay Whitney Fellowship.

Local citizens have been entertained by the creative talent of the Clark College writer in his sparkling productions, "The Panther Frolics", which for two seasons at Atlanta's City Auditorium, have been outstanding stage presentations. Mr. Holman collaborated with Waymon Carver of the college's music department to write and stage the "Frolics," which annually is the city's most colorful extravagant production.

RADIO SCRIPT WRITER — N. Carl Holman, Clark College English professor, will have his play, "The Other One," presented on the CBS "Dr. Christian" show Wednesday, February 21 at 8:30 P. M. Mr. Holman wrote the script for the Panther Frolics also. The "Dr. Christian" show is carried locally over WAGA.

GI's Protest "Beulah" Show On Oriental Network

TOKYO — (SNS) — The "Beulah" radio program may be barred from the army's oriental network as a result of protest by GI's and civilians in foreign service as well as civilians in the United States.

In a letter to Major J. W. N. Tarrence of Radio Tokyo, a foreign correspondent, who had been spoken to about the subject by GI's, normal charges were made against the program. The letter stated that the Hattie McDaniel show violated both the spirit and the letter of the AFRS (Armed Forces Radio Service) code which specifically prohibits the broadcast of material insulting to any racial or religious group. In nearly all instances the AFRS strictly adheres to this code.

In reply the Major said, "I was wondering when some person would officially call that damned program to our attention. It's a bad show."

AFRS programs, which are said to never identify persons in newscasts by race unless it is about something outstanding and good, are governed by AFRS officers in Los Angeles, which have already issued orders forbidding the use of such terms. Major Tarrence of Texas has charge of carrying out the rule in Tokyo.

Words like "Sepian" and its variations, "Darky," "Brownskinned" and other similar applications are never used. According to the major scripts are read and re-read to purge them of any "Inflammatory or Derogatory" racial remarks applicable to Jews, U. S. colored people, Japanese, Koreans and other darker persons or racial minorities.

Paragraph "H" in the code forbids the broadcasts of any "Disparaging remarks about races, religious and social beliefs." Other paragraphs in the code frown upon the use of dialect and "Any material insulting to racial or religious groups." The protest was based on these codes.

There are also certain songs which have been banned. Among them are: "Sleepy Time Down South," "Carry Me Back to Old Virginia," "Darktown Strutters Ball," "Memphis Blues," and "Flottin Down to Cotton Town."

The rule govering the broadcast of anything which may have an unpleasant racial taint is "When in doubt, take it out." This legend appears in a prominent position on all AFRS memos and directives.

The protests are to be forwarded to Los Angeles, where the programs originate, where "Action against the program should be forthcoming within a week."

The program is heard daily in Tokyo at 1 P. M., stripped of its commercials and is recorded and mailed as a "contribution to the AFRS." It is heard in Tokyo above five days after the original broadcast.

'Beulah'—Hattie McDaniel still scores as Beulah over the NBC network from Hollywood. Miss McDaniel's characterization has drawn millions of listeners. Ernest Whitman and Ruby Dandridge have prominent parts in the show. "Beulah" hits the airwaves Monday through Friday at 7 P. M. (EST).

NAACP, Actors Groups at Odds

Amos 'n' Andy TV Stew Hot As Factions Gird for Fight

Courier Sat. 8-18-51

NEW YORK—The controversy over the television production of "Amos 'n' Andy" which began officially with the NAACP's denunciation of the show as a "perpetuation of stereotyped ideas about Negroes," reached its greatest intensity during the past week.

In New York City, a group of Negro actors organized to protest the NAACP's actions in regards to the show as they asserted, such a position would jeopardize the chances of Negro actors. The group claimed that the NAACP action did not represent the majority of Negro opinion.

BEHIND THE SCENES—Robert Van Riel, left, and Eddie Taliaferro are the best evidence extant of 20th Century-Fox's fair-employment policies. Van Riel has been employed in that studio's art department for the past eight years and has become known as one of the nation's top commercial artists. Talliferro, Broadway's only Negro costume designer, has recently recreated the costume of the Biblical Goliath used in Fox's "David and Bathsheba." Taliaferro's work may be seen worn by the Goliath who is touring the nation to draw interest to the Technicolor, Biblical extravaganza which was personally produced by Darryl F. Zanuck.

The committee for the Negro in the Arts, on the other hand, protested that the show was a "flagrant revival of stereotypes." They suggested that a more representative presentation of Negro life, "written by Negro writers preferably," would be of much greater merit.

Those thespians who felt the show was not offensive have formed an organization, the Co-ordinating Council for Negro Performers, which will have Lester A. Walton, former U. S. Minister to Liberia, as chairman.

STATION DROPS SHOW

In Milwaukee, Walter J. Damm, general manager of Station WTMJ-TV, said that his station's decision not the renew the "Amos 'n' Andy" program's contract was not primarily the result of protests of the NAACP. He said that WTMJ-TV was dropping the show because they do not consider it up to professional and technical standards. "We seriously considered the protests of the NAACP and they added some weight to our decision not to renew the "Amos 'n' Andy" contract, but they were not the main reasons for our dropping the show," he said.

Variety, the show business trade paper, reported that the reason for the cancellation of the personal appearances of Spencer Williams, Alvin Childress and Tim Moore in the Chicago Defender's annual Billikin parade was because Walter White, executive secretary of the NAACP, protested directly to the Defender's publisher, John Sengstacke. Variety also stated that the entire project was sponsored by CBS and the Blatz breweries in an attempt to at least partially smooth out some of the ill-feeling about the show.

It is understood that a meeting is being arranged between representatives of the NAACP, Blatz breweries and the Columbia Broadcasting Company.

Negro Group OKs TV Amos 'n' Andy

Courier Sat. 8-4-51

Endorsement of the Amos 'n' Andy television show was voted yesterday by the Co-ordinating Council for Negro Performers. The group was set up by the Negro Actors Guild, to campaign against caricatures of Negroes in theatrical presentations, and to promote employment of colored entertainers.

The National Assn. for the Advancement of Colored People has assailed the TV version of the Amos 'n' Andy program, for allegedly presenting the all-colored cast in an unfavorable light.

The council commended CBS for its stand on the program, and for "the expressed willingness of CBS to increase Negro employment in this new medium." The network has also promised to guard against casting Negro performers in an unfavorable light the council noted.

Negro Performers Indorse Television Amos 'n' Andy

By the Associated Press

NEW YORK, Aug. 4. — The Amos 'n' Andy television show—considered objectionable by the National Association for the Advancement of Colored People—has been indorsed by the Co-ordinating Council for Negro Performers.

The council was formed by the Negro Actors' Guild a week ago to campaign against caricatures of Negroes in theatrical presentations and to promote employment of colored entertainers and performers.

Pat. 8-4-51

Amos 'n' Andy on television, with an all-Negro cast, drew NAACP objections for allegedly presenting the performers in an unfavorable light.

Washington

But yesterday the council commended the Columbia Broadcasting System for its stand on the program. A council resolution acknowledged "the expressed willingness of CBS to increase Negro employment in this new medium."

The resolution noted the network's promise to guard against the casting of Negro performers in an unfavorable light.

'Crusade In The Pacific' Is Set!

Public Service Show To Debut Tues. (Oct. 30)

Colonel Henry C. Kaplan, Chairman of the Board, Quality Importers, Inc., announced this week that Welch's Wine will sponsor the March of Time new 26-week TV program "Crusade in the Pacific" beginning here in New York on Tuesday, (Oct. 30), 10:00 to 10:30 p. m., WJZ-TV, Channel 7.

For over a year the group that produced the milestoning, TV-film version of "Crusade in Europe" has been hard at work on a follow-up series.

With the background necessary to make the vast Pacific conflict understandable, "Crusade in the Pacific" amounts to a military and political history of the Pacific-East Asian world from 1931 right through the Korean war.

It is probably the most ambitious television project ever undertaken. The series will include the Korean campaign and all the other Asiatic-Pacific problems of today and will also end with a look into the future.

Purpose Of Show

Colonel Kaplan stated that Welch's Wine is happy to bring this series to the American public. All of us today are still feeling the effects of this war . . . and as of today still fighting to bring peace in Asia. We should not underestimate the value of these films. Other than the exciting panorama of the actual island-by-island conflict and their magnificent recording of one of history's greatest campaigns, I am sure the films will bring the people in our community a greater understanding of the Asian world, an understanding essential if peace is to be restored in that hemisphere and to be safeguarded in this one."

A Super Job

In sheer area and number of campaigns, the Pacific war was far bigger than the European one. With a number of semi-independent commands to carry it on, it was history's best-photographed

THIS ACTUAL BATTLE SCENE from March of Time's new TV series, "Crusade in the Pacific," shows three GIs. The 26-week series is sponsored by Welch's Wine, and will premiere on October 30, 10:00 to 10:30 p. m. over WJZ-TV, Channel 7.

Canada Lee Stars In TV Film Series

NEW YORK—Actor Canada Lee stars in four video films just completed by Sterling Television.

The TV film series casts Lee in "The Gettysburg Address," made at the "Lincoln Memorial," "Declaration of Independence," filmed at Independence Hall, "The Quality of Mercy," an excerpt from Shakespeare's "Merchant of Venice," and "The Twenty-third Psalm," produced in a country church.

Don Blackman Stars In Video With 'Christ Is Risen' Story

By RUBY BERKLEY GOODWIN

HOLLYWOOD—While a lighted cross shone from a hundred hilltops, calling worshippers to sunrise services, and Cathedral choirs filled the air with "Christ the Lord is Risen Today," Jerry Fairbanks scoops the entertainment world. With his Family Theatre he is putting "Hill Number 1" on every television station in America.

It is estimated that 40,000,000 people saw and listened to this story of the first Easter as told to a group of soldiers in Korea. Don Blackman, Negro actor, was seen with a large cast which included Ruth Hussey, Joan Leslie, Jean Lackhart, Leif Erickson, Roddy McDowell, Nelson Leigh, Jeanne Cagney and 30 others.

Fairbanks made television history when he produced the Christmas story last year. Writers who previewed the picture said it is comparable to a $1,000,000 Hollywood production. Not only were the actors cooperative in working for peanuts, but even mother nature aided with a rain scene. It takes lots of money to make a rain scene.

If teachers get medals for work beyond the call of duty, such a medal should go to one Bruce McNeil of Mendota, Calif. McNeil teaches in the school of San Joaquin Valley, noted for its large farms and fruit tramps. McNeil, realizing how little beauty and variety comes into the lives of these children, organized the Sequoia Club. With the aid of another teacher who has a car also, twelve youngsters are taken on weekend trips. Last week the group visited Hollywood and were Hattie McDaniel's guest at her radio show.

All-Negro on TV June 28 In 'Amos 'N' Andy' Show

NEW YORK. — (NNPA) — With a colored cast of characters, "Amos 'n' Andy," a burlesque of colored business, will go on television weekly, beginning June 28, the Columbia Broadcasting System announced last Friday.

The television version will be produced from film being made in Hollywood. The producers will be Freeman Gosden and Charles Correll, creators of "Amos 'n' Andy."

Amos will be played by Alvin Childress, Andy by Spencer Williams, and the Kingfish by Tim Moore. They were selected for the key roles after a four-year talent search, CBS said.

Players of the secondary roles, Sapphire, Henry Van Porter, Lawyer Calhoun, the Kingfish's mother-in-law were drafted from the "Amos 'n' Andy" radio program.

CBS said the TV series will be a visual continuation of the 25-year-old radio program, with each show a complete comedy drama. It has been taken by the Army and Air Force Motion Picture Service for exhibition overseas, the first TV film series to be accepted by the Defense Department.

The series is contracted for 52 weeks a year on the complete CBS TV network of sixty-one stations. It will be shown from 8:30 to 9 p.m., Eastern Daylight Time, on Thursdays.

New Protests Mark 4th Week Of "Amos 'N' Andy" Battle

NEW YORK — For the fourth successive week since the opening presentation of the new "Amos 'n' Andy" television show, protests against the program's stereotyped portrayal of Negroes and support of the NAACP's stand against the show continued to flood the offices of the Blatz Brewing Company and Schenley Industries, Inc., sponsors of the program.

Among protests was one from the Hotel and Restaurant Employees and Bartenders International Union, whose general manager, Hugo Ernest, wrote Schenley and Blatz: "We are in full sympathy with the National Association for the Advancement of Colored People, which condemns presentation of such radio and television programs as .... cater to prejudices and tend to ridicule 15 million Negro Americans, and obviously perpetuate racial misunderstandings and race conflicts ..... I think you will agree that we who are associated with the alcoholic beverage industry have a very special responsibility in maintaining good public relations.".

BRANCHES MOVE INTO ACTION

Branches of the NAACP throughout the country have swung into action in response to the resolution passed at the Association's 42nd annual convention, condemning the program.

Typical of the branch reactions was that of the Columbus, Ohio, N. A. A. C. P. unit, which alerted all members of its executive committee and advisory board to the convention action. Barbee William Durham, executive secretary of the branch, reported that "in particular, the Negro lawyer is portrayed in a most unfavorable professional light" and urged branch members to protest the stereotyping.

Charles F. Spicer, president of the Spicer Furniture Company of Columbus, notified all his employees that "all advertising of any nature will be discontinued by the Spicer Furniture Company on 'Amos 'n' Andy' TV shows," despite the fact that the show's sponsors have paid 75 per cent of the cost of such advertising displays used in the past.

Miss Emily N. Tinsley of Columbus complained to the sponsors that "the show ..... depicted the Kingfish as a liar, Andy and the Kingfish as thieves, the lawyer as not too bright and running out on his clients. This makes these old cliches more indelible in the minds of prejudiced persons."

Amos 'n' Andy Characters Use Satire, Not Comedy

By E. B. REA
AFRO Theatrical Editor

CBS - TV's Amos 'n' Andy show made its debut on Thursday, June 28, on a network of 61 stations.

This Thursday, August 16, will mark the eighth presentation of a 52-week schedule.

The format, or theme of the show has, and is causing one of the most caustic and critical condemnations in short TV history, because of its characterizations.

The calibre of the talent is not under fire. It's the written score which, aiming at uproarious comedy, is being castigated as indiscriminate satire of a segment of America's business, social and professional life.

The characters are listed as follows:

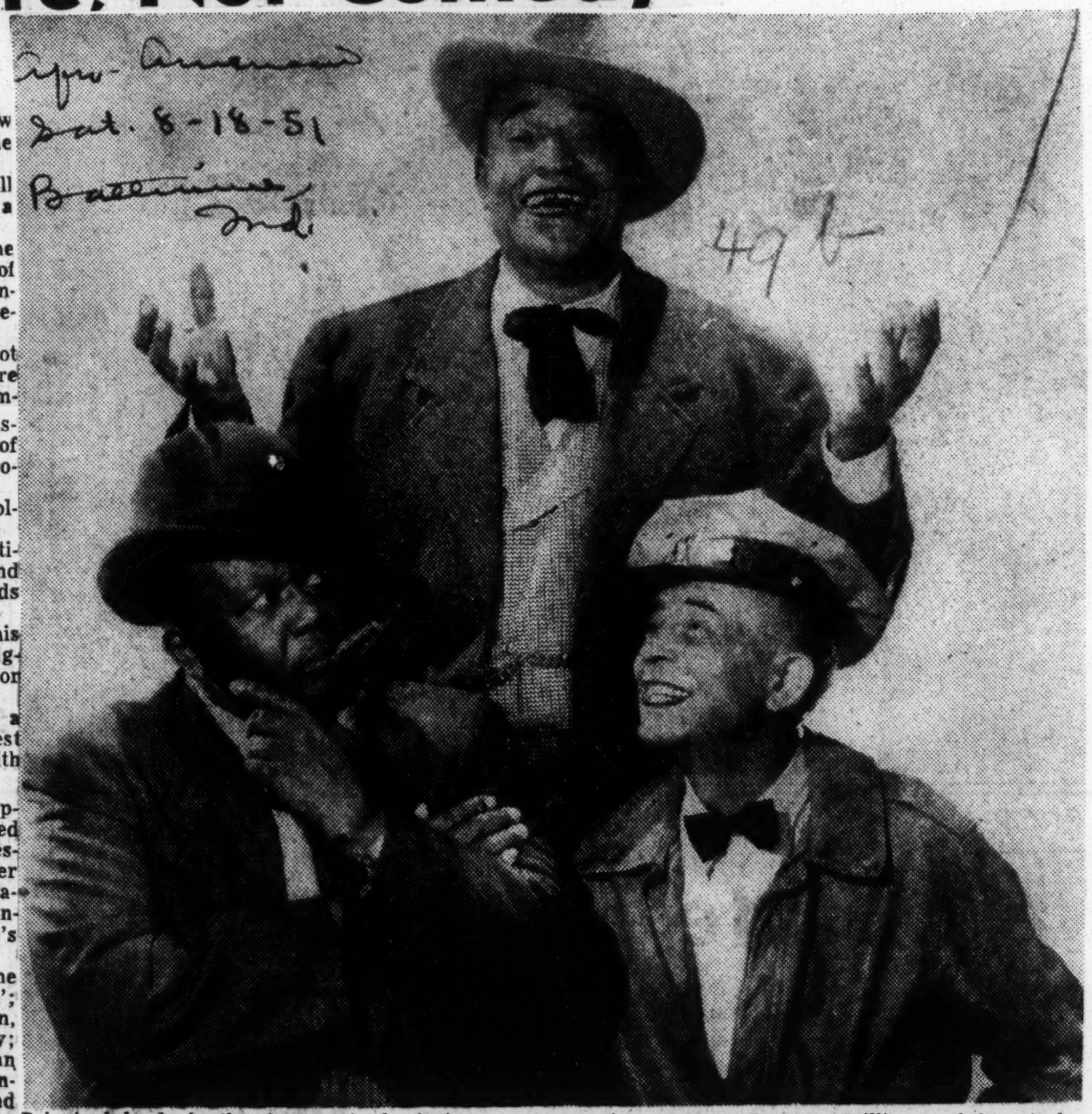
Amos, the homey, gentle, practical, hard-working family man and taxi driver, dropping earthy words of wisdom;

Andy, portly, romantic, with his brown derby and inseparable cigar, and the eternal fall guy for the Kingfish's schemes;

Kingfish, henpecked, wearing a swallowtail coat, checkered vest and broad - brimmed fedora, with a roguish twinkle in his eye.

Ernestine Wade portrays Sapphire, the Kingfish's acid-tongued "battleaxe"; Johnny Lee, the gesturing, double - talking Lawyer Calhoun; Lillian Randolph as Madame Queen and Amanda Randolph, Lillian's sister, as Sapphire's gold - digging "momma."

Horace Stewart is seen as the drawling, slow - gaited Lightnin'; Jeni Legon, as Daphne Jackson, an absent - minded secretary; Jester Hairston, the society man Henry Van Porter; Ruby Dandridge, as Henrietta Smith, and Sam McDaniel, as Williams.



Principal leads in the Amos 'n' Andy TV series which is currently facing a storm of protests. Tim Moore (top) the Kingfish; Spencer Williams (left), Andy, and Alvin Childress, Amos.

Amos 'N' Andy TV Premiere Gets Brickbats With Bouquets

The premier performance of the much touted TV "Amos 'n' Andy" show won wide applause from press and radio, but it wasn't all bouquets. There were some who roundly condemned this visual presentation of what they termed "degraded stereotypes."

Chief among its critics is Mrs. Anna Arnold Hedgeman, assistant to Federal Securities Administrator Oscar Ewing, who launched her attack against the program even before its first showing.

Mrs. Hedgeman urged a national boycott of Schenley products, sponsors of the program, and asked ministers and community leaders to protest against the show.

Explaining that she "had already been asked by visiting Europeans whether Amos 'n Andy is typical of Negro family life," Mrs. Hedgeman called for a flood of protests to the distillers. "I want to be able to report that Negroes are on the job to protect themselves from being presented to the world as shiftless, dirty, ignorant, sacrilegious bums," she said.

Mrs. Hedgeman said she "had contacted a representative of the Negroes employed by Schenley and they say that boycott will help the Schenley Negro salesmen because Schenley will then realize that the Negro employees knew what they were talking about when they told Schenley that Negroes would not tolerate this Amos 'n Andy show on television."

In her protest, Mrs. Hedgeman called attention to a recent broadcast by radio commentator B. S. Bercovici, who characterized the Amos 'n' Andy show as an "unconscious piece of propaganda."

The danger in such a presentation, Bercovici said, lies not in the fact that the characters are lazy, scheming, and superstitious, but in the fact that they are all Negroes.

"There is the danger that these characters may be accepted as typical Negroes," Bercovici said.

Analyzing the principal characters of the drama, the newscaster described Kingfish as "a slippery, dishonest, conniving, for the most part un-intelligent person."

Among uninformed and biased elements, the program is apt to leave a lasting impression that the Kingfish is typical, he said.

"And because the program is apt to do just that, we are faced with the problem of a program, the aim of which is to entertain, but which without knowing it and perhaps without malice aforethought, becomes an organ of propagating a rather dangerous idea; that men of Kingfish's stripe are typical."

Describing Amos as the only character in the show "with whom the average person would shake hands without fear of being contaminated," the news commentator laments the fact that Amos "has become a character of little or no effect on the story itself."

"We remember him to be a hardworking lad, responsible, law abiding, a good husband, a loving father," he continued, "but Amos is practically a stranger on his own program."

As a solution to the problem of improving the program which he describes as "a theatrical dump heap of moral and social lepers," the broadcaster suggested that the script should be written to include "a few worthy characters — honest, attractive men and women, hard-working people, God-fearing and church-going men and women of Amos' type and quality, of whom there are among our Negro citizens an abundance equal in ratio to that of white citizens."

Hattie McDaniel signed for TV "Beulah" role

Hattie McDaniel has been signed for the title role on the "Beulah" television series and will make her first appearance on the show early this Fall over KECA-TV and ABC television network.

Miss McDaniel has starred in the radio version of the popular comedy program for the last several years, and will continue in this capacity in addition to the role on television. Ethel Waters is currently seen in the TV part of "Beulah."

Screen tests for supporting parts in the TV series are now being conducted, and filming of the first 26 programs will begin immediately in Hollywood by Roland Reed Productions, Inc.

The video version of "Beulah" is sponsored by the Procter and Gamble co. on behalf of their products, Dreft, and Oxydol, over ABC-TV, Tuesdays, 7:30-8:00 p.m., PDT.

Miss McDaniel started her stage career in 1924, traveling with road show, and eventually hit the famed Pantages Circuit. Since making her film debut in 1931, she has been before the cameras constantly. Her first screen assignment was as Queenie in "Showboat." She became the winner of an Academy Award, for her performance in "Gone With The Wind."

Original "Amos, Andy" bequeath show to stars

In a ceremony at CBS studios in Hollywood Freeman Gosden and Charles Correll, creators and chief performers of CBS Radio's "Amos 'n Andy" for the past 25 years, turned over the television stewardship of their roles to three Negro actors. Spencer Williams (Andy) Alvin Childress (Amos) and Tim Moore (Kingfish), chief actors in the CBS Television Network's "Amos 'n' Andy."

Gosden and Correll presented the newcomers with an "Amos 'n' Andy TV Testament" which read in part:

"The time has now arrived when the Amos and Andy Show is to enter the field of television, and we have decided that these characters could best be portrayed by people other than ourselves. . . .

"It is with a great deal of pride that we turn over to your care the life and perpetuations of these characters in television. We have seen the results of your first efforts, and we firmly believe in our hearts that you will carry on Amos and Andy in television for many years to come. Take these characters to your hearts and treat them as your own, and if you do, the people of America will take you to their hearts."

Pretty Ellyce Appears In TV Dramas

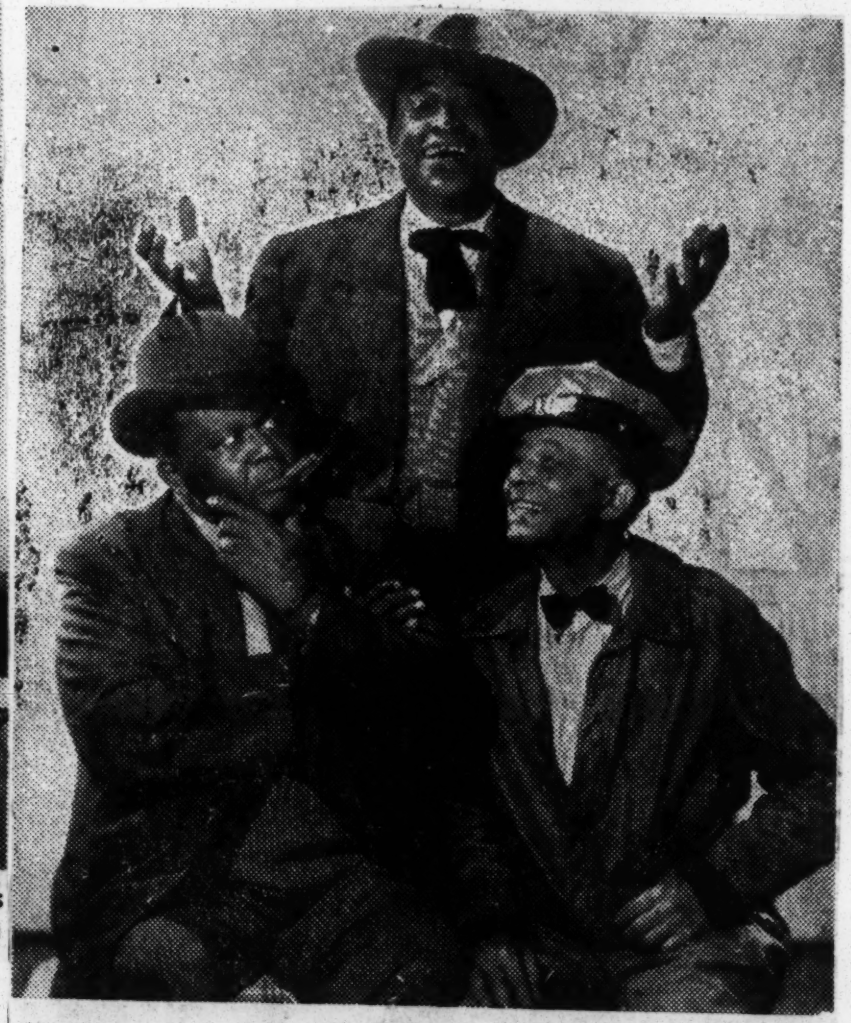
Ellyce Weir, who had a role in television's "Treasury Men In Action" drama, takes time out at rehearsal to look over the script with Walter Greaza, star of the weekly anti-crime series seen on NBC-TV.

Besides her professional acting career, Miss Weir devotes much of her time to the Committee for the Negro in the Arts. She is chairman of the theatre chapter and recently had a leading part in the Committee's production of Langston Hughes' three-act play, "Just a Litt'e Simple."

CBS-TV SCRIPT CONFERENCE.—Producer Montgomery Ford (left) going over a script with three actors who are frequent performers on CBS Television Network dramatic shows: John Marriott, 8-year-old David Downing and Emory Richardson. They are discussing with Ford their respective roles of preacher, preacher's son and preacher's father in the stirring play of cancer research behind prison walls, "The Guinea Pigs," widely acclaimed dama presented on "Westinghouse Summer Theatre." Nearly 50 years of stage, screen, radio and television success is represented by the trio. Marriott and Richardson are veterans of more than two decades each. David's contribution is a few seasons devoted to television.

Outstanding Talent on TV's Amos 'n' Andy

Sapphire—Ernestine Wade, gentle in private life, is the fiery "Sapphire" in the show. She is a fine seamstress and an accomplished pianist.



Amos, Andy, Kingfish—Spencer Williams, left, is "Andy"; Alvin Childress, right, is "Amos," and Tim Moore, standing, is the bombastic "Kingfish."

Debu ...h All-Negro Cast

Am... 'n' Andy On TV: Loaded With Race Talent

By CHESTER L. WASHINGTON

HOLLYWOOD—Heralding the dawn of a new era of opportunity for Negroes in the fast-growing video industry, the sensational television version of the famous "Amos 'n' Andy" show is ready for its long-awaited premier over the nation-wide CBS network on Thursday night, June 28.

Bolstered by one of the most brilliant casts in the history of show business and rich in rare showmanship and genuine entertainment, this great Blatz-sponsored comedy show already promises to top all others of its type now coming over video.

ALL-STAR ARRAY

The all-star array of talented and versatile talent is headed by three super-troupers, with two of them transplanting the veterans Freeman Gosden and Charles Correll who played the roles of "Amos and Andy" respectively in the radio version. They are Alvin Childress, a college graduate and a drama coach who plays the TV "Amos," and Spencer Williams Jr., who once directed and produced movies himself, but now comes to the screen as the inimitable "Andrew H. Brown."

Another "natural" for his part is Tim Moore, former boxer, singer and philanthropist, who is the dominating "Kingfish."

Playing the role of "Sapphire" was also made to order for Ernestine Wade, who is an accomplished pianist and gentle personality in real life but a typical battle-axe in the television show.

TWIN RIOTS

Jester Hairston, a former Pittsburgher, almost steals the show in several of the episodes as the socialite "Mr. Henry Van Porter" while comedian Johnny Lee is a riot as "Lawyer Calhoun."

Colorful Lillian Randolph—who plays the role of "Madam Queen" and her sister Amanda—who is the "mother-in-law," also play their parts brilliantly.

For sheer comedy and entertainment, for example, the second episode of the show is sensational.

Its a story about "Andy" falling in love with "Madam Queen's" daughter—pretty Millie Bruce. Andy didn't know that Millie was the daughter of "Madam Queen," who was one of his "old flames."

The stage is all set for Andy to marry Millie until "Madam Queen" discovers the identity of her daughter's "perfect man." Then things begin to happen.

GREAT ENTERTAINMENT

All in all, the show is great entertainment. In addition, it provides for the first time, lucrative and continuous employment for many talented troupers who have waited a long time for this kind of an open-door opportunity into the great and rapidly expanding television industry.

Andy

'Amos 'N' Andy', 'Beulah' Blasted By NAACP Board

"Amos 'n' Andy" and "Beulah" were decried by the delegates to the 42nd Annual Convention of the NAACP, through the organization's national Board of Directors.

The board passed a forceful resolution labeling such shows as harmful in that they "depict the Negro and other minority groups in a stereotyped and derogatory manner definitely tend to strengthen the conclusion among uniformed or prejudiced people that Negroes and other minorities are inferior, lazy, dumb and dishonest."

It was resolved that anyone sponsoring or promoting such radio and television shows be condemned by the organization. The board urged that all branches and state conference protest to the sponsors and promoters of such shows and if necessary, to boycott the goods, products and services being advertised.

Birmingham Police Commissioner Eugene (Bull) Connor was scathed by the board as having established a shameless record for daily disregard of elementary civil rights and the personal safety of Negroes in that city." It called for the United States Steel Corporation, which controls the powerful Tennessee Coal and Iron Corporation, to exert pressure through its subsidiary to stop recurrent police killings of innocent Negro citizens in Birmingham."

The general assembly of convention delegates also called for Congress to pass such laws as will curb inflation and bring about equality of sacrifice by all citizens in the present emergency.

Calls Tri. 6-22-51
Kansas City, Mo

AMOS AND ANDY TO BE REPLACED BY NEW CAST OVER TV.—Twenty-three years, ago, Freeman Gosden and Charles Correll created a series of good-humored, easy-going characters, Amos, Andy and the Kingfish, who have entertained radio listeners during all of that time. Yesterday, Gosden anad Correll turned over those characters to three unknowns, Alvin Childress; Spencer Williams and Tim Moore, who will enact them in the television version of the show. From left to right are: Childress; Williams, Moore, Gosden and Correll. They'll be seen over CBS-TV.

Van Porter, Calhoun—Twin riots of comedy are Jester Hairston, left, as Henry Van Porter, and ace comedian Johnny Lee, right, who is Lawyer Calhoun.

"AMOS 'N' ANDY" COME TO TELEVISION

George Stevens (Tim Moore), left, "The Kingfish," gets into difficulties in the first show of the comedy series, while Andrew Brown (Spencer Williams) tries to help in his bumbling way. Henrietta Smith (Ruby Dandridge) is the perplexed lady. The program will start Thursday at 8:30 P. M. over Channel 2.

RECITALIST

William Warfield, baritone, will be the performer on "Television Recital Hall," over Channel 4 tonight from 8:30 to 9 o'clock.

WEDR (BIRMINGHAM, ALA.)

WERD (ATLANTA, GEORGIA)
WSOK (Nashville, Tenn).

For Human Relations Work

Housewives Present Station WEDR Plaque

BIRMINGHAM—Recognizing the vital role played by radio station WEDR in the development of better human relations in the South, the Birmingham-Jefferson County Housewives League presented to management a plaque during an hour-long special broadcast here recently.

Expressing broad approval of the "institution as the trial blazer" in giving colored youths job opportunities in radio according to their ability, Mrs. Ruth J. Jackson, league president, pointed out that while representing more than 130,000 Negroes in Jefferson County, the two institutions had worked to "boost and build business."

Mrs. Bertha S. Ward, president of the Birmingham Council, National Council of Negro Women, Inc., said that "in the quest for unity among women, and peoples of the world, the Council and organizations could not achieve any of the goals without continued support of this great service cog in the wheel of community service."

Appearing on the broadcast were: the Rev. L. S. Brannon, community religious forces; Mrs. Gertrude Anderson, first organizer of the Housewives League; Mrs. Erma Reynolds, business; Mrs. Alice P. Allen, Greater Birmingham Business; Mrs. Pauline Montgomery, City Federation of Clubs; Mrs. Helen C. Williams, Birmingham Business and Professional Women's Club, and Mrs. Maggie P. Harris, sororities.

Mrs. Mayo T. Forniss, served as narrator. Mrs. Bonnie Mae Perrine was guest artist.

Nashville To Get Newest Radio Station

NASHVILLE, Tenn. — With an assigned frequency of 1407 Kilocycles, the 1000 watts WSOK, the nation's newest Negro radio station will invade the airlanes of Nashville and middle Tennessee between the first and tenth of December, according to an announcement by the inter-racial Nashville Broadcasting Company.

The official family of the new station is headed by H. Calvin Young as president. Mr. Young was former program director of Radio Station WMAX here. Dean W. J. Faulkner of Fisk University is Vice President. Larry Dean Faulkner, former assistant program director of Radio Station WERD in Atlanta and Charles H. Webster, official of the National Baptist Publishing Board complete the official staff.

The station will have a range of over fifty-five miles, a radius of which includes 100,000 Middle Tennessee listeners. Its studios are located in the lower of the Boray building, 419 4th Avenue, Nashville.

Fisk Grad Joins Staff Of WERD

ATLANTA—Lawrence "Larry Dean" Faulkner, radio writer and announcer from Wilmington, Del., and a 1951 graduate of Fisk university, is the newest addition to radio station WERD, Atlanta.

Faulkner is the only continuity writer at WERD, and plans to remain in Atlanta until late October, when he expects to return to Nashville, Tenn., to assume duties as assistant program director of a new radio station opening there.

Radio Program "Catching On"

Norfolk Native Is Disc Jockey In Massachusetts

By DEKE JONES

CAMP EDWARDS, Mass. — When Norfolk, Va. contributes its next candidate for prominence in the entertainment world, that person might well be Cpl. James A. (Duke) Dolberry, popular young disc jockey heard daily over Radio Station LOVE at Camp Edwards.

The youthful platter spinner —who answers to the nickname of "Duke"—operates a one-hour program here from 12-1 p. m. and another at night, patterned after the network give-a-way quiz shows.

Though being on the air for only about six months, Duke's program is catching on like wildfire with GI's on the post and at the local air base.

MOST OF THE requests are for James Wayne's "Then It's Your Business," one of the recent records added by Special Services, with which Duke has been attached since coming here last September with the 466th Anti-Aircraft Battalion, second Norfolk Organized Army Reserve outfit to be activated since the outbreak of the Korean conflict.

Running a close second is "I Apologie" by Billy Eckstine. Not far behind are "If" by Perry Como and Eckstine and Sarah Vaughn's "Perdido."

A veteran of World War 11, the 24-year-old record spinner did a little of the same sort of work while stationed in Germany during the last war.

HONORABLY DISCHARGED in November, 1946, Duke applied to several radio statons in the Norfolk area for a disc job, but without success. He was told he'd have to get a sponsor. A Norfolk distributor of a nationally-advertised hair pomade said the company would sponsor a 30-minute program, if he were able to get a job with the radio station. But the station wasn't hiring at that time!

Duke's favorite combo is Ivory Joe Hunter whose program he appeared on recently at the Celebrity Club in Providence, R. I.,—about 60 miles from Camp Edwards. From time to time he travels to Boston and other nearby cities "to pick up on the name bands" in order to give his listeners the best in modern music.

He expects to appear on the Symphony Sid show in New York in the near future.

* * *

MARRIED TO THE former Miss Irene Haskins of Norfolk, Duke is the father of two children who live with their mother at 1919 Greenleaf drive, Oak Leaf Park Norfolk.

Though he'll be eligible for discharge within the next two months because of his dependency status, Cpl. Dolberry says he might make a career of the Army, if the present setup becomes successful, for as he puts it: "I always wanted to be a disc jockey."

Youngest Disc Jockey In N. C.

Perry Leazer, above, has just rounded out five months as the first colored disc jockey in Salisbury, N. C., and his work has drawn the praise of his employers at Station WSTP. Leazer, a Livingstone College sophomore, is a former assistant publicity director at Benedict College. His program is called the 1490 Club and is heard daily over the Salisbury station.

49c 1951

D.C.
(Ford Theatre)

NAACP Pickets in Fifth Year at Ford's

Protesting the jim crow seating arrangement at Ford's Theatre, the NAACP is sponsoring a picket line at the theatre for the fifth consecutive year this season. Edward G. Robinson is currently starred in "Darkness At Noon."

Edward G. Robinson Flays Ford's Policy

Mad Over Set-up, Says He Won't Return Until Segregation Is Out

By ADAH K. JENKINS

BALTIMORE

Edward G. Robinson, star of "Darkness at Noon," now playing the Ford Theatre, is not at all pleased over the segregated policy maintained by the theatre.

This he told Furman Templeton, executive director of the Baltimore Urban League, who had previously contacted the "pull no punches" screen and stage idol of millions.

Mr. Robinson also revealed that he and Sidney Kingsley, author of the play, had resolved not to return to Ford's with a production as long as racial discrimination continued.

Reeling and Rocking

A sharp decline in patronage and the consistent fight against its segregation policy has the theatre reeling and rocking.

Coupled with the inability to book some of the outstanding legitimate stage shows, because of the segregation spotlight being focussed on the theatre, and the encroachment of television, the Ford faces a doubtful future.

The position has become so critical that local officials of the theatre, and 60 members of the Theatre Guild and American Theatre Society met Tuesday afternoon at the theatre to discuss problems and the future of the legitimate theatre in Baltimore.

Spearheaded by Robinson

The meeting was spearheaded by Mr. Robinson, star and Allan Rich, co-star, both of whom denounced the theate's jim crow policy.

C. H. Pouder, executive secretary of the Baltimore Association of Commerce, presided.

Present among the interested group were Lawrence Langer, co-founder of the Guild, and Warren Caro, its secretary.

Subscriptions Decline

Mr. Ponder declared that Baltimore subscriptions to the Theatre Guild had dropped from 5,000 to 1,800. It is also known that this city has dropped to 14th place in the list of 21 cities where Guild plays are given.

Last year, the Gayety, in Washington, which does not practice Segregation, was 6th in the list.

Last year, and already this season, the Baltimore Guild has not been able to secure for Ford some of the best plays on the road.

"Member of the Wedding," with Ethel Waters; "St. Joan," starring Uta Hagen; "Rose Tattoo," with Eli Walloch and "Romeo and Juliet," in which Olivia de Haviland plays the lead, are not appearing here, although listed in the Theatre Guild announcements.

The Committee for Non-Segregation in Baltimore Theatres received letters from three of these stars stating their objection to the segregation plicy at Ford's.

Two Strikes on Players

Mr. Rich, who plays Luigi in "Darkness at Noon," spoke at length at the meeting on the reason for plays omitting Ford's.

"Whenever anyone suggests tryouts in Baltimore," he stated, "someone says Baltimore! Why go there? There you've got the segregation problem — two strikes against you right away. That's a very tremendous problem in your city."

He added that segregation was bad business because it reduced the number of theatregoers and that many actors refused to come to Baltimore because of the policy.

Mr. Caro, of the New York Guild office, corroborated Mr. Rich's statement concerning the plays bypassing Baltimore because of segregation.

Dr. Bryllion Fagin, head of the drama department of Johns Hopkins University, then proposed a resolution to Marcus Heiman, lessee of Ford's, urging him to discontinue segregation at the Baltimore house. This was passed by the body without a dissenting vote.

To Draft Resolutions

The resolution will be drafted by Dr. Fagin in consulation with other Guild members. (The Hopkins Experimental Theatre and drama classes are open to all.) Some of the students in these classes refused to cross the NAACP picket line at Ford's last year, Dr. Fagin revealed.

Mr. Pouder is arranging for a committee of interested Baltimoreans to visit the producers' committee in New York in an effort to solve the problem of plays appearing here.

Contact with some of the most influential subscribers of the Guild here by the Committee on Non-Segregation in Baltimore Theatres, revealed the fact that a majority of them favored opening the theatre to all rather than have the entire city lose the cultural, eduational and recreational values of good legitimate productions.

Picket Line Remains

The picket line which has been maintained by the Baltimore Branch of the NAACP for five years in protest of segregation at the theatre is being continued this season.

Several of the clergymen who were invited by letter to attend "Darkness at Noon," but were refused, by the management, any seats other than in the jim-crow section in the balcony, walked in the picket line this week.

Over 400 white members of the clergy, many of whom were invited also for this week's play, received letters from the committee informing them of the present policy there.

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1950 A Colorful Year For Negro Concert Artists

By ORRIN CLAYTON SUTHERN II

NEW YORK. — (ANP) — The year, 1950, the halfway mark of the 20th century, presented a colorful and varying panorama in the music world for performer, teacher, and listener.

Among professional artists Marian Anderson still stands supreme. For the first time since 1938 she embarked on a recital tour in South America. She gave 25 recitals in two months including seven in Buenos Aires.

She also was among the guest artists at the annual May Festival of the University of Michigan. In Musical America's annual poll of radio writers, Miss Anderson took second place in the outstanding woman singers section.

Other top artists toured Europe after a successful season of recitals and study...

and the Near East during 1950. Aubrey Pankey spent much time in Israel and in South America, Central America, and New Zealand. Soprano Dorothy Maynor sang in Italy, France, Holland and Scandinavia.

Roland Hayes is still giving recitals which attest to his consummate musicianship and vocal skill. Carol Brice, no longer a newcomer to the field, enjoyed fine success.

Newest sensation of the year was baritone William Warfield. He earned acclaim in his New York recital. In Melbourne, Australia, he was just as successful. His future career under the tutelage of Ives Tinayre will be watched with interest.

Other newcomers to watch include Nathanial Dickerson, tenor, winner of the National Concert and Artists corporation contest for the "outstanding debut in Carnegie hall," and Theresa Greene, soprano, winner of the Marian Anderson scholarship contest.

Young Miss Genevieve Chinn, New York pianist and composer, a winner of the Philharmonic Young People's contest, has a bright future awaiting her both in composition and at the piano.

Among other appearances of more than passing interest were the Town Hall recital of Lois Towles, glamorous exponent of the piano, and Robert McFerrin, baritone, who displayed a gifted voice at Town Hall.

Here are more young folks who deserve mention.

LaVade Lee Easter now Dr. Easter, an excellent pianist now teaching history and musicology at Howard university.. Everett Lee, violinist, now on the staff of Opera Workshop at Columbia university.. Julia Perry, composer and conductor . . . Clivetta Stuart Johnson, a great pianist...Natalie Hinderas, pianist...Anne de Raa Roesch, a pupil of Dimitri Mitropoulos. In November his "The Short Symphony" was performed by the New York Philharmonic orchestra, with Mitropoulos conducting.

The one sorrow of music in 1950 was the continuing tendency of radio to drop its good music programs. For example, take the good Negro ensemble music. Once, not too long ago, one could hear such groups on each of the four leading broadcasting networks, but, one by one, such groups as The Southernaires, Wings Over Jordan, and others were dropped from the air.

Last spring, however, American Broadcasting company donated a Sunday morning half hour to the member colleges of the United Negro College fund. So far only the larger schools with the well known choral directors and choirs have performed. There are still some member schools which have not appeared while others have sung twice. The choral works of these institutions will compare favorably with those of similar white schools.

To the New York City Opera company I doff my cap with gusto. This group sees no reason to refuse to give roles to singers of color. Baritone Lawrence Winters played such roles as Tschelio in "Love for Three Oranges," Ping in "Turandot," Dr. Miracle in "Tales of Hoffman," and other roles in "Pagliacci" and "Der Meistersingers."

The Gaan-Carl Menotti opera, "The Medium," used Zelma George of Cleveland as Mme. Flora. Overseas in Oslo, Norway, Anne Wiggins Brown played this same role in "The Medium." Miss Brown also played Lucy in "The Telephone."

Two Broadway productions brought interesting talents before the public. There is not much that can be added about Todd Duncan and his singing ability. For him the big news was "Lost in the Stars." With his accompanist, William Allen, Duncan called off a recital tour to accept the lead in this musical drama.

The second musical drama was not as fortunate as "Lost in the Stars." This was "The Barrier," based on a story by Langston Hughes with music by Meyerowitz. Despite its stars, soprano Murial Rahn and baritone Lawrence Tibbett of Metropolitan Opera fame, the play failed.

Composer Clarence Cameron White enjoyed seeing his Haitian opera "Ouanga" done at the Academy of Music in Philadelphia.

Among composers, Howard Swanson ranks high. This past year he has seen his creations performed — compositions for piano, voice, and orchestra. At the Composers Forum of Columbia university, his "Four Songs," "Prelude for Voice and Piano," "Piano Sonato," and "The Cuckoo" were presented.

At Columbia's sixth Ditson Festival his "The Junk Man," "The Four Preludes," "The Valley," "Night Song," and "Joy" were performed. His "Night Music" was played at the Locust Valley Music Festival under the direction of

Negro Actors Fight For Better Roles

BY RUBY B. GOODWIN

HOLLYWOOD. — (CNS) — When I first heard of the Negro Motion Picture Players Association which spearheaded the meeting of the Negro extras with major producers, I wasn't sure of the purpose of the organization.

It was my good fortune to meet Capt. W. James Adamson, chairman of the group who read the resolutions to the producers. Adamson is one of those rare individuals who thinks first in terms of the group, then of himself.

According to him, the group was formed to organize a little theatre movement that could show-case Negro talent to the powers that be. The plight of the Negro extra became so unstable that the group turned from acting to the more pressing need of finding employment for members of the Guild.

In 1936 there were over 500 Negro extras who belonged to Screen Actors Guild. Today there are only 75 who carry Guild cards. The answer is simple. There has been such little work that the extras found other employment.

When Adamson spoke before the producers he asked them to treat the Negro on the screen as an average American citizen. He pointed out that the Negro did not need to be dramatized or caricatured every time he appears on the screen. "Make him a natural, normal American. Show him shopping—riding a street car, at a ball game, attending a theatre, working in a factory. In short, the report suggested, "show him doing the thousand and one things he does every day of his life. We can only reason that the scarcity of work for Negro players has been the results of rank discrimination or an oversight."

There was quite a bit of dissatisfaction on the set of "Tarzan's Peril" when about a dozen white stunt men were made up as natives. Although there were about 100 Negro extras on the set and some of the extras would love to have had their salaries upped from $16.50 to $100 per day, there were not enough Negro stunt men registered as such. Each stunt man has to register for the field he is trained in. Bobby Johnson was one of the few who could qualify for Bobby has been a dancer and acrobat. The worm turns too. Remember how Juano Hernandez was given a role written for a white man in "The Breaking Point"?

If Negroes are going to make a job of acting they are going to have to learn to do more than show the whites of their teeth. Which brings me to Bud Harris and the Beulah show.

I was interested in the editorial fur that flew because Bud Harris would "not disgrace his race." I saw a sneak preview of the Beulah show several months before it was released. At the time I mentioned in my column that Harris, in my opinion, was not good in the part.

I could respect that type of remark if Frederick O'Neal or Juano Hernandez or Leigh Whipper or Ernest Anderson had said it. But so why has Bud Harris waited so late to be converted? Since Dooley Wilson is doing the role, it could be a good case of sour grapes.

The same thing happened when the late Jimmie Basquette was signed for the part of Uncle Remus in "Song of the South." Clarence Muse came out with the same type of patter. What he didn't tell was that he had grown a beard to make a screen test for Uncle Remus and was beaten out by Basquette.

Actor James Edwards Is Gifted College Product

NEW YORK (ANP)—James Edwards, whose fifth picture "Bright Victory" has gained for him the plaudits of the nation's top critics, is well-groomed for his screen roles.

The Muncie-born and Hammond-reared Indiana youth is a product of the speech department of Northwestern University and a graduate in psychology from Knoxville College.

One of a family of 10, Edwards was the first to enter the entertainment field. He said he began singing as a youngster under the guidance of his father, and toured the midwest.

Edwards began his college career at Indiana. He said he believed his athletic prowess gained the recognition of sports scouts in the area who offered him a scholarship to Knoxville College in Tennessee where he gained his letters later.

Former Lieutenant

"The Bright Victory" thespian, former lieutenant in the Army Signal Corps, thought his ability to swim and play basketball had prepared him well for his film roles, all of which demanded brawn and agility.

During hospitalization in Chicago following his army career, Edwards was encouraged by the medical supervisor to return to theatre and dramatic arts as a part of his rehabilitation.

A stint at Northwestern in Evanston in the drama and speech department on the GI Bill of Rights, placed Edwards in front line for participation in such University productions as "Death Takes a Holiday," "Little Foxes," "Skin of Our Teeth," and others.

Carried to Broadway

On leaving Northwestern he joined the Skyloft Players, a little theatre movement in Chicago. His work with the group gained him a spot in the Broadway show, "Deep Are the Roots." "Lady Passing Fair," and "Almost Faithful" were Edward's next starring vehicles.

Hollywood scouts spotted Edwards and off to California he went. "The Set Up," "Manhandled," "Home of the Brave," and "The Steel Helmet" followed in rapid succession.

Pluck, Not Luck, Made Maidie Norman, Newest Screen Sensation

By MARION CAMPFIELD

Maidie Norman's story is no "rags to riches" saga. Rather, it is a testimonial to preparedness and perseverence.

Miss Norman, whom critics are boosting for the 1951 Acadamy award for her realistic portrayal as the mother in United Artists' gripping socio-drama film, "The Well," has been preparing herself for just such a moment since she was eight years old.

The going has not been easy. There were years of discouragement. Broadway was cold, there were no openings for an unknown. In Hollywood, three years later, her first break came.

Then followed years of bit parts—work in little theatre groups—acting wherever the opportunity presented itself.

Perseverence and preparedness have paid off, in big dividends. For the honey-colored actress with the infectious smile and vivacious personality, is today being hailed as one of filmdom's great finds.

Maidie Norman is a mother. She is a homemaker, too. Because of this, she could inject into her role the realism and pathos it demanded.

Sudden fame has not touched Miss Norman. She is proudest of her nine-year-old son, McHenry Norman III, who's beginning to ask, plaintively, "Mommie, when are you coming home?"

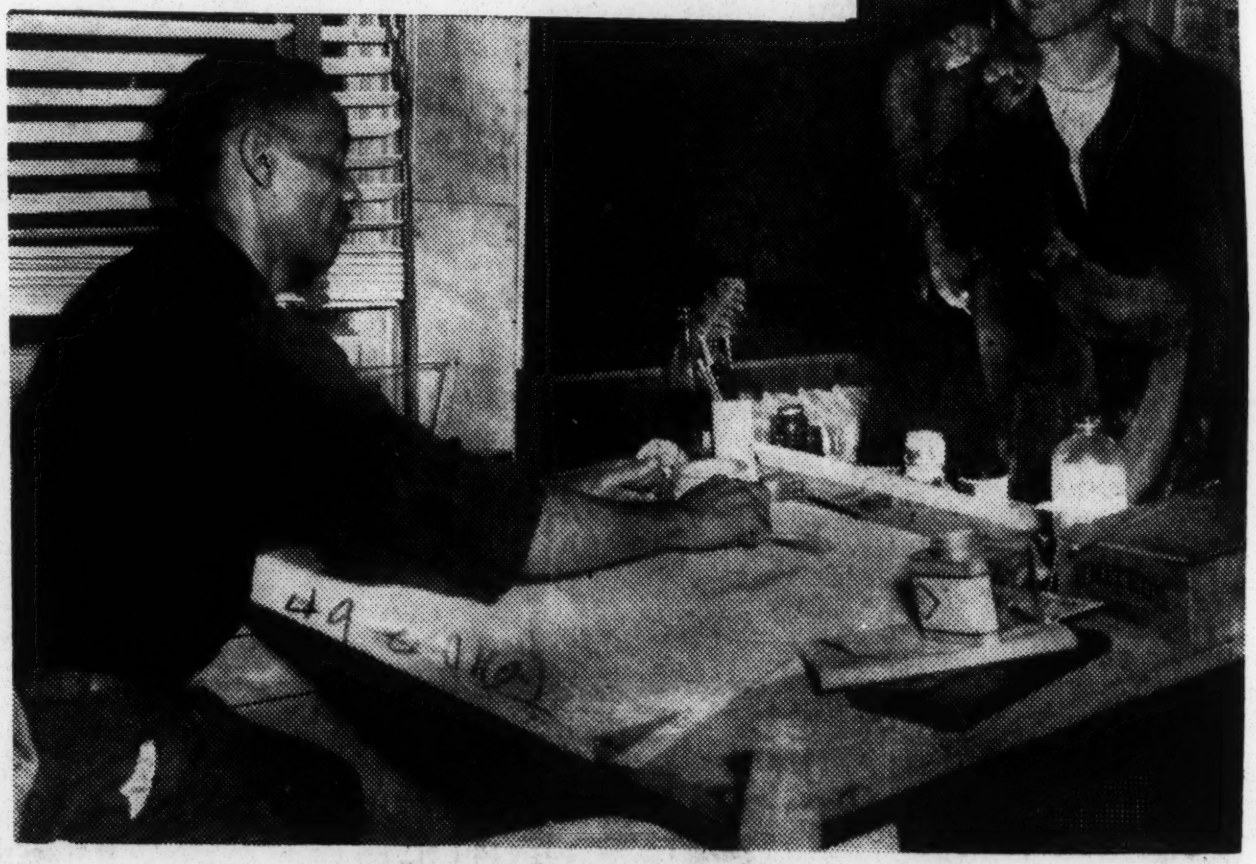
She is proud of her husband, a realtor in Los Angeles, who has been her mentor and strength throughout her career, and of their five-room apartment.

"I cook all of our meals and look after my own son," she said. "My husband's not a finicky eater, but he does have some favorites—like candied yams, my Swiss steak, and he just loves beef stew. The Normans have one fetish: They eat their meals by candlelight.

Maidie Norman was born Maidie Gamble in Lima, Ohio, not quite 30 years ago. Her career was launched when she was eight and enrolled in the Toy School of Drama there. She further prepared herself by studying drama and music at Bennett college in Greensboro, N. C., where she met and married McHenry Norman II, then a student at A. and T. college, just four blocks from Bennett campus.

The late Richard B. Harrison, impressed by her acting ability, encouraged her to come to New York after she finished school. He died a few months later.

In addition to her work at Bennett college, Miss Norman attended the theatre school of Columbia university. She played in various little theatre "showcase" groups in Los Angeles. She is a mezzo-soprano, but gave up a career in music because "acting is my first love."



Defender Artist Commodore Sketches Mrs. Norman.

Miss Norman was in Chicago for radio appearances Friday. She left Sunday for her home after two and a half weeks' personal appearance stint in New York, where "The Well" had its premiere showing.

49c(1) (a) 1951

Florida Dates Give Negroes New Outlet

MIAMI, Fla.—Negro acts and bands have a new and lucrative outlet for the cents, especially during the winter season. The new spot is Miami Beach, Florida, which recently dropped the age-old color bar and admitted artists regardless of race and color.

Time was when only ofay acts and those traveling under that protection that came over from South America and Cuba played this resort town and haven of playgirls and boys from Hollywood and Broadway. The condition is changed now and to the benefit of all concerned.

When Moe Gale's office announced the booking of Bill Kenny and his Four Ink Spots a few seasons ago, pessimists said the deal wouldn't go through. They said the promoter had booked the singers without first securing permission from the authorities. This was not the case, however, as the Ink Spots played the engagement and enjoyed fine success.

To prove the city was looking at its entertainment through democratic glasses other acts and bands followed the Ink Spots into the resort town and its clubs and hotels. Bill Robinson, Ella Fitzgerald, Timmie Rogers, King Cole and the Larry Steele "Smart Affairs" company received bookings in this town.

Addition of this town to the places Negroes may display their art has been a great help to the artists. There is no question but that even the discontinuance of Ioway, Count Basie and others has several larege bands like Cab Calloway not solved the problem of winter bookings. There are still more acts, combos and bands than places where they may play with success.

One old timer speaking of the shortage wondered what would happen if the chain of theatres comprising Harlem's Apollo, Howard in Washington, Earle in Philly and the Royal in Baltimore were to close down to Negro acts and bands. Of course, as some one pointed out there is always the matter of annual trips through the country. But, the speaker continued, those are dance dates with only a hand full of theatres with offers of a week's run beckoning the attractions. The Regal in Chicago plays "Flesh" once and awhile; Riviera Club in St. Louis employs talent week-ends and the Handy in Memphis is open to acts and bands occasionally, but as a whole the places about the country are shut. Then why not shout with the arrival of Miami Beach as a place where Negro talent, bands, acts and shows may secure winter bookings.

A PROTEAN ACTRESS

Butterfly McQueen, whose piping voice has enthralled theatregoers, will appear at the Carnegie Recital Hall in a series of one-woman shows at 5:45 P. M. on Sunday, Monday and Tuesday beginning Oct. 14. Her program runs the gamut from pantomimes to sketches.

THE DANCE

By WALTER TERRY

Dance Festival

A Haitian festival of dance and music, held in celebration of Haiti Week (April 7 to April 14), was presented Sunday evening at the Ziegfeld Theater under the sponsorship of the government of the Republic of Haiti. Jean Leon Destine and his company, featuring Jeanne Ramon and Alphonse Cimber, headed a program which also called upon the talents of guest artists from the Troupe Folklorique Nationale de Port-au-Prince.

Mr. Destine, who is well known to American audiences, is a superb dancer. He is handsome in appearance and elegant of action. Yet he has fire too and primitive strength and these qualities, disciplined by a deceptively broad technique (everything seems easy as he does it), give his dancing an unusual flavor. Perhaps the threads of French culture in Haiti's heritage account for his easy elegance, just as his flexibility (both rhythmic and muscular) mirrors the bequest of an African past, but whatever the reason, the result is a gracious and virile dance style.

At all times, the star was effective, particularly in his solo passages or in duet sequences with the lovely Miss Ramon. The dance of the "Witch Doctor," with Mr. Destine as the doctor and Miss Ramon as the patient, was a high mark in the program. Here, patterns of dance were sharp and imaginative, physical prowess was called into play and the whole was charged with tension—cumulative, inescapable, magical. The duet in "Creole Fantaisie" was simple and charming and Mr. Destine's solo in the "Market Scene in Port-au-Prince" was bright and humorous.

Mr. Destine's company, aside from Miss Ramon and his matchless drummer, Alphonse Cimber, is new and not yet consistently effective theatrically The same, I fear, must be said for Mr. Destine's choreography for large group. While he has theatricalized, and beautifully, Haitian folk material in his solo and duo compositions, he tends to let his larger works amble along their folk dance paths. This is pleasant enough, but not very stirring, and where he does attempt theatricalization on a ...-like scale, such as in "Apparition of the Thunder God," his dance structure is loose and, occasionally, loaded with movement repetitions.

But if the supporting dancers were not, as a unit, strong and if the choreography arranged for them was generally weak theatrically, it must be admitted that both had charm and unpretentiousness. Pleasure they gave, if not excitement. Mr. Destine, however, counter-balanced these not too discouraging flaws with his own fine dancing and with the tight and effective choreography for himself and Miss Ramon.

Among the artists from the Troupe Folklorique were Ti-roro and Ti-marcel, drummers, and Lumane Casimir, singer. The two visiting drummers, together with Mr. Cimber, made fine music throughout the evening and Miss Casimir came forth from time to time to entertain us with Haitian "meringue" songs. The musical score for the orchestra, which accompanied the majority of the numbers, was composed by Antalcidas Murat and the narrative text was prepared by Fred Ringel and delivered by Roy Poole. A capacity audience (hundreds were turned away) attended this performance which was under the patronage of Vincent Impellitteri, Mayor of New York City, and Gustave Laraque, Ambassador of Haiti to the United States.

Festival Dancers

Burstein-Taylor

Jean Leon Destine and Jeanne Ramon, stars of the Haiti Festival at the Ziegfeld Theater

Sign Ethel Waters For Leading Role

NEW YORK—(NNPA)—Ethel Waters, who made a great comeback on Broadway in one role, has been signed by Stanley Kramer to play the lead in "A Member of the Wedding," the Carson McCullers play which will go into production as a film after the star finishes a road tour starting Sept. 3 in Detroit.

Miss Waters' last film role was in "Pinky," for which she won an Academy Award nomination.

The chances are that the producer will seek other Broadway players as members of the supporting cast.

NUTSHELL interview: Ethel Waters has a broad background in musical comedy, drama, movies, vaudeville, night clubs, and concerts, so we were amused to see her billed in front of the Oriental as "star of the Beulah TV show." When we stepped backstage, we intended to discuss this trend of the times, but Miss Waters got to talking about her role in "The Member of the Wedding." The cook in that play originally was a whisky drinking, man chasing, fist fighting, loudly cursing tramp, she said. But Miss Waters didn't believe in taking the name of the Lord in vain, and she eventually remodeled the lady completely, into a warm, sympathetic character.

Ethel Waters

THE DANCE

By WALTER TERRY

LEE, Mass., Aug. 9.—"The Song of Songs," partly in pantomime, partly in dance and mostly in pageant form, was given its premiere last evening on the program which ushers in the seventh week of the Jacob's Pillow dance festival series. This ballet, choreographed by the Pillow's director, Ted Shawn, and with music by Manuel Galea, finds its theme in one of the most beautiful and emotionally compelling books of the Old Testament. The book's elusive, fleeting imageries are difficult even for the mind to capture and retain, so for the purposes of the theater, Mr. Shawn has elected to employ those imageries as color for the telling of a story, the story of King Solomon, the Shulamite maid he has chosen for a bride, her dreams of her distant lover and her final acceptance of her royal fate.

But not all of Mr. Shawn's choreographic experience and inherent skill could match, let alone top, the glorious, mysterious, teasing, ecstatic phrases of the Biblical book itself. As an enactment of a story, the distinguished dancer's treatment of "The Song of Songs" was at all times clear, occasionally dramatic, fleetingly illumined by poetry of motion. But for the most part—or so it seemed to me— a static quality prevailed, for although there was movement, many of the accents fell, and stopped, on a pose. We had pictures, as in a pageant, some pretty, others lush, but few passionate. Pedestrian describes it.

The Shawn work, lavishly costumed by the choreographer in designs inspired by Tissot and Moreau and with opulent decor by John Christian, found its most effective aspect in the performance of La Meri as the Shulamite maid. To her role, this superb dancer brought not only her glowing presence and personal beauty but also a command of dynamic shading which gave color and depth to many of her actions. In Mr. Shawn's choreography for La Meri and in her realization of it in terms of performance, one could catch glimpses of immediate emotion, one could almost (but not quite) feel the presence of the Shulamite maid herself.

Mr. Shawn did not choreograph nearly so successfully for the other characters in his ballet, although Peter Di Falco had some pleasant passages as the maid's shepherd lover. The choreographer's own part, that of Solomon, was mainly in mime in the prologue and in the epilogue, and his straight dance passages for the central dream sequences were in no way worthy of him. Mr. Galea's score, for two pianos (one a prepared piano) and voice, was impressive, but the "Song of Songs" must, I fear, be listed as one of a noted dance artist's most disappointing creations. An ensemble of six girls played the daughters of Jerusalem, Mr. Galea was both singer and first pianist and David Pollard, second pianist.

The program also offered two other premieres, "Portrait of a Frontier Town" and "Suite of Four Dances," both by the young choreographer Tilda Morse. These proved to be pleasant student-like compositions, not very meaty in choreographic substance nor especially original, but neat and innocuous. The first, a bit of Americana to music of Don Gillis, was very sparing in its employment of folk flavorings and of the company which danced it—the Jacob's Pillow ballet—only Tlen Tetley succeeded in giving it the gust, the ebullient gaucherie it needed. A fine dancer indeed is Mr. Tetley.

In "Suite of Four Dances"—prelude, forlane, menuet, rigaudon—Zebra Nevins, Francine Bond, Harvey Jung, Jack Monts, Cathryn Damon and Adelino Palomanos danced the thin but gracious measures nicely.

The evening's brightest star, both as choreographer and dancer, was Jean Leon Destine. Voodoo dances and a charming Creole number constituted the contributions of this great Haitian artist and his assistants, the lovely Jeanne Ramon, dancer, and that genii of the drums, Alphonse Cimber. In the solo "La Possession" and in the duet, "Initiation of the Hounsi," the beholder could experience the very generation of organic energy, its dedication to a specific goal and its resolution in a state of trembling ecstasy. "The Spider Dance," also a solo, dealt with magic of demonic cast, while "Creole Fantaisie," for Mr. Destine and Miss Ramon, wedded the vibrant energy of the African to the elegant etiquette of the French courtier. To each and all of his selections, Mr. Destine brought his remarkable movement skills. His body moves like mercury, his feet skim the floor lightly or carressingly, and the ebb and flow of energy disseminated by his dancing body mirror the very surges of those passions which provide the dances with their motivations.

A capacity audience was on hand to receive this program, which will be given through tomorrow evening. The festival season itself will continue to Sept. 1.

Jean Leon Destine

Burstein-Taylor

Haitian dancer, who is appearing this week on the Jacob's Pillow Dance Festival

Primus to Dance For Royal Family

BRIDGEPORT, Conn.—(Metro News) — Pearl Primus, internationally known dancer, has revealed that she is one of two American artists invited to give a command-performance before the British royal family in London next month.

Among other things she revealed was that her only reason for dancing in night clubs is to meet deficits of her concert tours which usually are losing propositions.

49c(1) (a) 1951

Pearl Bailey

THE MOVIE CRITICS AWARD for 1950 brought out notables of stage, screen and radio to the Rainbow Room in Rockefeller Center in New York City, where the awards were made. The photo shows Pearl Bailey (left) unique song stylist and actress congratulating Bette Davis, winner of the award for The Best Film Actress Of The Year for her stellar performance in "All About Eve". Between the two stars stands Howard Barnes, President of the Drama Critics Circle.

Defender Scribe Watches Janet Collins Prepare For Met Opera

Defender Sat. 10-20-51 Chicago, Ill.

New Orleans Girl, Dancing Since Four, Reaches Top

By ARNOLD de MILLE

NEW YORK — When the Metropolitan Opera Association, the world's greatest and most famous opera company, announced in its general release on Oct. 3 that it had signed a Negro by the name of Janet Collins as one of its two Premiere Danseuses (first dancers), the news was received with a great deal of enthusiasm and admiration by the public and opera goers.

To the Negroes in the fields of music, drama and the dance, the news was received with even greater enthusiasm and applause. It was like the heavens opening up with new fields of opportunities — a chance for them, too, now.

"At last!" it was said. "At last the doors are opening. Now, perhaps, our singers will soon get the chance to sing in the great opera house."

It was believed by many that the signing of Miss Collins by the management of the Metropolitan was the result of continuous agitation and pressure, that it was "an effort to befuddle the issue" of engaging Negro singers on the regular roster.

To the contrary. The engaging and signing of the talented student of the classic and modern dance was simple and routine. Mr. Zaxary Solov, choreographer for the Metropolitan and a great student of the ballet, saw Miss Collins dance, liked her work and felt she would do well in the lead in "Aida," "Carmen" and other operas.

The matter of employing her was discussed with Mr. Rudolf Bing, general manager of the Metropolitan.

"I have a very good Negro dancer I would like to hire as premier danseuse for the season," Mr. Solov explained to the manager.

"Is she a very good dancer?" Mr. Bing asked.

"Of course."

"Then hire her," the manager answered.

That was all to it. An appointment was made for Miss Collins to see the manager the same day.

"We are very happy to have you," Mr. Bing greeted her.

The contract was signed without any reference to Miss Collins' race, creed or color. She went into rehearsals immediately.

Miss Collins is not the first Negro dancer to appear with the Metropolitan. Hemsley Winfield was brought in to do the lead in Eugene O'Neil's "Emporer Jones" for the 1932-3 and 1933-4 seasons. Lawrence Tibbett sang the lead.

Working with experienced groups like those at the Metropolitan is not new to Janet Collins. She had danced with the Lester Horton dancers in Los Angeles and the San Francisco Ballet, as well as with other mixed groups.

She is a native of New Orleans, La. Her parents, Mr. and Mrs. E. L. Collins, were not people who could afford to give their children all the things they wanted. There were five daughters and one son. The youngest girl, Alma, is now studying in Paris, majoring in French and Romance Languages, on a John Hay Whitney Fellowship. Her brother is in Germany.

Janet's parents moved to Los Angeles when she was four, just at the time she was getting the burning desire to dance. Her folks thought she was too nice and delicate to dance but enrolled her in the Louis Beverly dance school when she was 10. She went on from there to work with such outstanding teacher sas Mia Slavenska, Adolph Bolm, Lester Horton, Charlotta Toman and Dorothy Lyndall. She also attended the Los Angeles Art Center school, and since designed all of her own costumes.

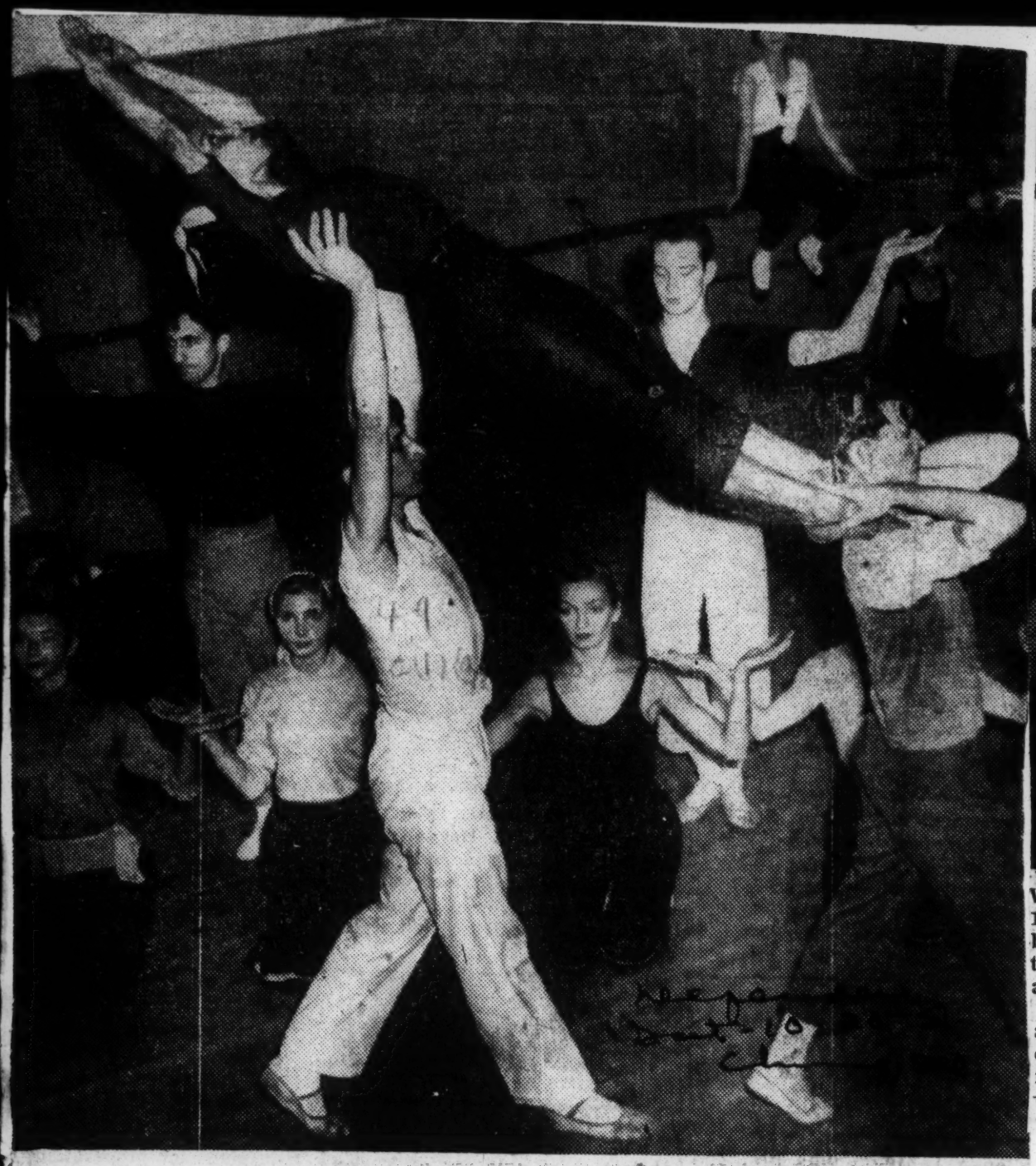
About six years ago Miss Collins received a Julius Rosenwald Fellowship which enabled her to do considerable research in the Hebrew and Negro dance fields.

She has appeared in many solo recitals on the coast and in New York. She is giving one at the YMHA, Lexington ave. and 92nd st. ,on Dec. 3.

Miss Collins appeared in the solo leads in the Hall Johnson's "Run Little Chillun," the "Mikado in Swing" and in the moving picture "Rendezvous in Rio." She taught classes as guest lecturer at several UCLA alumni and now teaches at the School of American Ballet, Madison ave. and 59th st.

These are the first pictures to be published of Janet Collins in rehearsal with the Metropolitan Opera Association dancers. The group is rehearsing the ballet in "Aida" which will open the opera season at the Metropolitan on Nov. 13. Miss Collins will do the lead.

MISS COLLINS, you will note here, is given starring role in every scene she participates in. Above is a close-up of the famed dancer in one of the opera's most dramatic scenes. Scene ends with Miss Collins being escorted from the floor by the two dancers shown with her here.—All photos by de Mille.



CLIMAX FOR THIS particular routine is shown above with Miss Collins being escorted from the floor amid applause. In this as well as many other scenes, Miss Collins will be supported by a group of Broadway's most famous dancers, many of them ballet stars.

WHEN THE METROPOLITAN opera opens its 1951 season Nov. 13, Janet Collins, center, will be featured in dance roles in several operas, thus becoming the first member of her race to appear with the famed "Met." Here, left, Zaxary Solov, Met's famous choreographer, is shown directing Miss Collins in one of the routines she'll feature during the season long run. Solov selected Miss Collins for Met's top dance roles after watching her perform in a Broadway club.

49c(1) (a) 1951

Janet Collins

THE DANCE: BROADWAY

Hanya Holm Triumphs With 'Out of This World'

By JOHN MARTIN

HANYA HOLM, who made a distinguished bow to Broadway as a choreographer with "Kiss Me, Kate" two years ago, has surpassed herself in her second show, "Out of This World." She has given us, indeed, just about as stunning a set of dances as a Broadway show has boasted in a couple of scads of seasons.

As admirers of "Kiss Me, Kate" will recall, her numbers there were (or are, since it is still running) unpretentious in the extreme, never stepping outside the structure of the scene, never begging for applause but invariably contributing charm and value by heightening the motor rhythms of the situation and building them easily and ingratiatingly to a climax. She has employed the same approach in "Out of This World," but possibly because the subject-matter is more grateful choreographically, she has been even more effective with it.

She is no prima donna choreographer who builds up her own numbers and then tries to drape the rest of the show around them; what she does grows simply and logically out of the situation, the characters, the atmosphere of the piece, and as a consequence they are rich in style and individuality. They are also rich in invention and in formal design.

Art and Broadway

The paying customers are not aware that they care about such things, but they do. Miss Holm's dances in "Out of This World" are definitely a hit, and one of the chief reasons is that though she is a highbrow and a long-hair and all the rest of it, right out of the modern dance concert field, she does not look down her nose at the Broadway medium. Recognizing its texture and its dimensions, she treats them with the imagination and the respect which any creative form demands.

Does this sound tame and arty? Well, the best answer to that is the bacchanale which closes the first act. It is formally admirable, an ingenious and adventurous piece of composition; all well and good. But in spite of this Boston made them dim the lights on it, and New York does not exactly yawn through it. A more genuinely erotic dance, indeed, it would be difficult to picture, yet its taste is exquisite and its elegance unquestionable.

Its function in the scheme of the work as a whole is to externalize the mood of the enraptured night when Jupiter has descended from Olympus to encompass a mortal maiden. Miss Holm has set the air shimmering. Half a dozen couples move in amorous eagerness, each of them different from all the rest, while the grinning figure of Pan stands with bent knees on a tree stump holding them together with his eye, or joins them momentarily for a twirl or a violent thrust of the hip. There are bold leaps and lifts, attitudes of taut suspense. Now at one side of the scene stands a figure with hands vibrating above his head; at the other side the vibration is echoed in a torso, a thigh. It is a truly magic evocation, a lyric poem of the deepest dignity for all its frank voluptuousness.

Janet Collins et al.

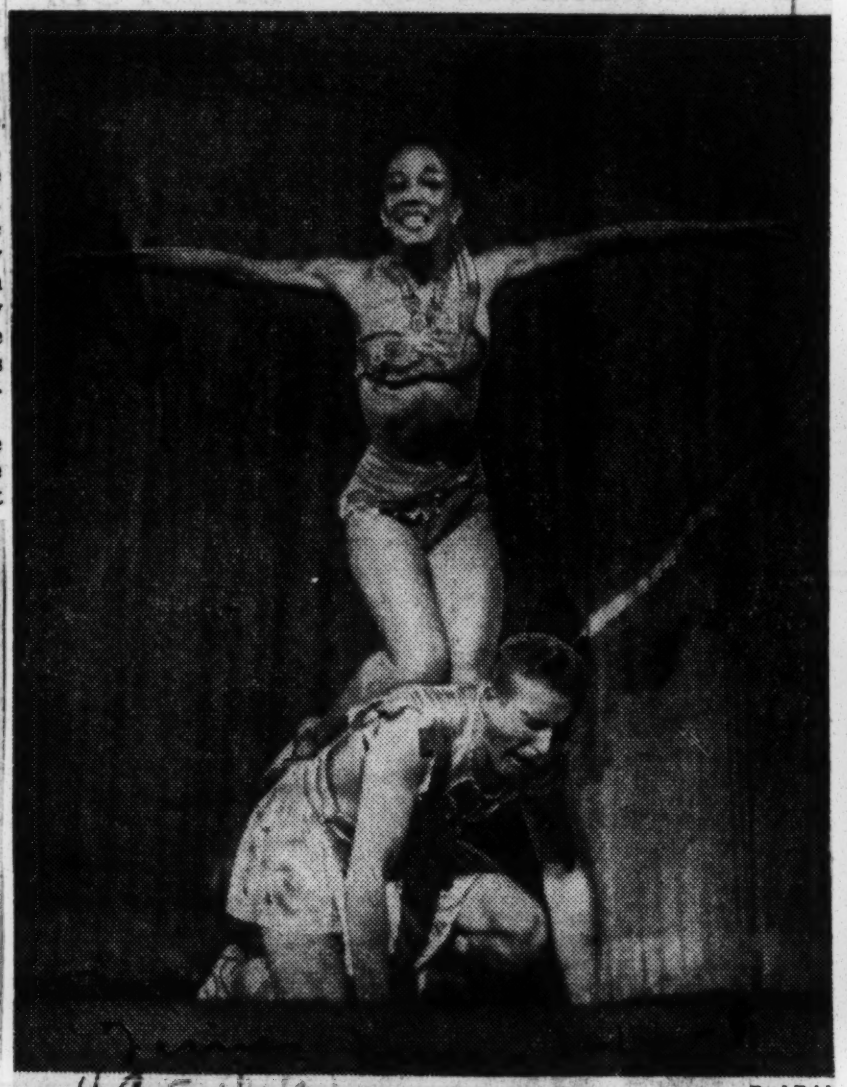
In this, as well as in a solo which precedes it, Janet Collins proves herself to be one of the most exciting of dancers. Her character is that of Night, and at Jupiter's command she has contrived to extend this particular night of his romance beyond the dimensions of any other night in all of time. She brings a wonderful sense of mischief to the role, and Miss Holm has designed a beautiful solo in which she carries out Jupiter's order. Her body is superbly controlled, her phrase is long and sustained and she is brilliantly alive.

There is another, and quite different, group dance of delightful quality, a modern Greek folk dance. It is largely circular in form, but with a line of figures darting across the background occasionally, and a pair of soloists to lead the main pattern into its logical resolution. Nor should one overlook a kind of Olympian square dance in which the irresistible Charlotte Greenwood as Juno is pretty well snatched off her feet by her succession of heavenly partners. And though, of course, Miss Holm did not design them, Miss Greenwood's classic high kicks and splits, strides and unpointed toes, are just as wonderful as they ever were, and maybe even more so.

Miss Holm has really got herself a company of dancers, too. Besides Miss Collins, who is a find of major proportions, there is Ray Harrison, who is admirable as Pan and the chief of the folk dancers, and a group which, believe it or not, consists of Maria Karnilova, Giselle Svetlik, Virginia Bosler, Eleanor Fairchild, Joan Engel, Joan Kruger, Jacqueline Sager, Glen Tetley, David Nillo, Stanley Simmons, Paul Lyday, Eric Kristen, Barton Mumaw, Jan Kovac and Doria Avila. That is quite a group.

Whether a Cole Porter musical is automatically to be considered as a dance event is open to question, but, thanks to Miss Holm, this one most certainly is.

"OUT OF THIS WORLD"



Fred Fehl

Janet Collins as an impish demigoddess, Night, subdues Mercury (William Redfield) in the musical at the Century.

The Last Name

Busy as ever shaking up the old Met, Rudolf Bing announced last week that he will have 16 new singers this season, and two one-shot directors from Broadway: Alfred Lunt (*Cosi Fan Tutti*) and the Old Vic's Tyrone Guthrie (*Carmen*). Bing's new roster ended with dancers, and the name of a new *première danseuse*, New Orleans-born Janet Collins, of last season's Broadway show, *Out of This World*. That was where the reporters found their headlines. In the 68-year history of the Met, *Première Danseuse* Collins is the first Negro to become a member of the regular company.

Associated Press

DANCER COLLINS
First at the Met.

Danseuse Janet Collins Hurdles 66-Year-Old Ban

Afro-American Oct. 10-20-51

First Negro to Join Regular Cast of the Met

By GLADYS P. GRAHAM

NEW YORK (ANP) — New Orleans-born and California-reared and educated Janet Collins added another string of firsts to her already well-earned laurels, when the danseuse was signed by the Metropolitan Opera Company to its regular roster of artists. The first colored in its 66-year history.

Miss Collins, signed along with Maria Karnilovam as premeres danseuses by Rudolph Bing, general manager of the opera company, will make her first appearance in "Aida," Nov. 13.

While in California, she auditioned for Massine of the Ballet Russe Company. The company applauded her dancing, but refused to sign her because of her race.

Considered one of the most gifted of the younger generation of dancers, the Louisiana beauty was one of 10 women honored for their wor k by "Mademoiselle Magazine," last year.

Student and Instructor

A former Rosenwald Fellowship student and former instructor of dance at the University of California, Miss Collins specializes in modern, classic, racial and regional dances.

She gave her first full length recital in New York two years ago at the Young Men's and Young Women's Hebrew Associations. Critics considered her dancing sensational.

Rated along with Ruth St. Dennis because of her grace of movement, Miss Collins has won lasting acclaim for her "little Blackmoor Suite," "Juba," "La Creole" and "Apres le Mardi Gras."

Featured on Broadway

The dancer came to the attention of New Yorkers when she was the first to be featured in a major Broadway musical show as soloist. She was starred as "Night," in Cole Porter's musical "Out Of This World," presented at the huge Century Theatre.

In the balloting for the annual Donaldson and Critics Award, she was voted the best female dancer of the season for her role in "Out of This World."

Miss Collins has studied with the Spanish dancer, Carmelita Maracci, with Mia Slavenska, and Consino's Lester Horton, and has taught dance at the famous American Ballet school.

Associated Press

Janet Collins, young dancer who is the first member of the Negro race to join the regular Metropolitan Opera House company, sitting near call board at the Met. She will share leading ballet roles with Maria Karnilova, who will also be making her first appearance at the Met this season

JOINS 'MET' — New York.— Janet Collins, young Negro dancer, is the first of her race to join the regular Metropolitan Opera Company. She was signed to share the opera company's leading ballet roles with Maria Karnilova. Miss Collins appeared on Broadway last season in Cole Porter's musical, "Out of This World." —AP Wirephoto.

49c(1) (a) 1951 JANET COLLINS

DANCER AT 52G MET OPENING

Theatre Breaks 66-Yr. Ban

Janet Collins, ballet dancer, and the first tan member of the Metropolitan Opera Co., was literally up in arms as well as in the air while rehearsing with Zachary Sollow, director of Ballet at the Met, for her debut in "Aida," last wek when the Met began its 67th season. Miss Collins, rated along with Ruth St. Dennis, recently won the annual Donaldson and Critics Award for her dancing role in "Out of This World," a Cole Porter musical. She was one of 10 women honored last year by Mademoiselle Magazine. Born in New Orleans, she was reared in California. She specializes in modern, classic, racial and regional dances.

13 Others in Chorus

Marian Anderson Among Notables

By GLADYS P. GRAHAM

NEW YORK —(ANP) — Janet Collins officially made her debut as the first regular member of the Metropolitan Opera Company staff, last week in a gala opening of the famed company's 67th season.

A non-traditional opening night's audience paid $52,540 to see a rejuvenated production of Verdi's "Aida," which introdaced to the music public the new policy of Rudolph Bing, the Met's new general manager.

Besides Miss Collins, the opening presentation featured 13 Colored in the chorus, and several others on stage during the opera.

Danced Solo

As a premier danseuse, Miss Colins danced a solo in a scene in the court of Egypt as part of homage paid to the Egyptian ruler from another land. Miss Collins was at her oriental best in her performance. Music critics praised her work in their reviews. She was an African slave girl.

In this presentation, Bing shattered all past Metropolitan Opera tradition from the selling of tickets to the staging of the opera, itself. He sold tickets without regard to subscrbers for opening night. Opening night was held Tuesday, Nov. 13, rather than on the traditional Monday night. Sets, props, and costumes were revamped for this production, with Margaret Wezster, who staged Paul Robeson's famed "Othello" and is a Shakesperian specialist, doing the staging.

Priscilla Dixon Listed

The 13 colored choristers were recreuited from famed choral groups and from local music conservatories. Here is the list:

Priscilla Dixon, Dorothy Candee, Helen Colbert, Rhea Jackson, Ida Jackson, Ann Hunter, Rosalie Maxwell, Ringeline Roberts, William McDaniel, John Nielson, Eugene Brice (recently of the DePaur Infantry Chorus and brother of contralto Carol Brice); John Priester, and Richard Kirby, who recently starred opposite Louise Kemp in the Mikado. Several of the singers came from the famed Hall Johnson choir.

These singers appeared as part of Ethiopian royalty who visited the Egyptian palace. Others appeared on stage as non-singers in the roles of palace guards and slaves.

Miss Collins Saluted

To this reporter, the whole court of stars in "Aida," an opera originally written by Verdi for the opening of the Italian Opera house in Egypt, was a miniature United Nations. The opera featured:

Elena Nokolald, (Amneris), Greek contralto; Zinka Milanov, (Aida), Yugoslavian soprano; Mario Del Monaco, (Radames), Italian tenor; George London (Amonsaro), Canadian tenor, and others from various nations.

In highest admiration for the unsurpassed oriental dancing of Miss Collins, Zachery Sollov, director of ballerinas for the opera company, kissed and embraced her publicly as a salute to her performance.

First Regular Member

Photographers quickly snapped the picture. Although Miss Collins is the first regular member of the opera company, she is not the first colored to dance nor to appear on the stage with it. In the past, however, many made apparances for specific work, but not for a season.

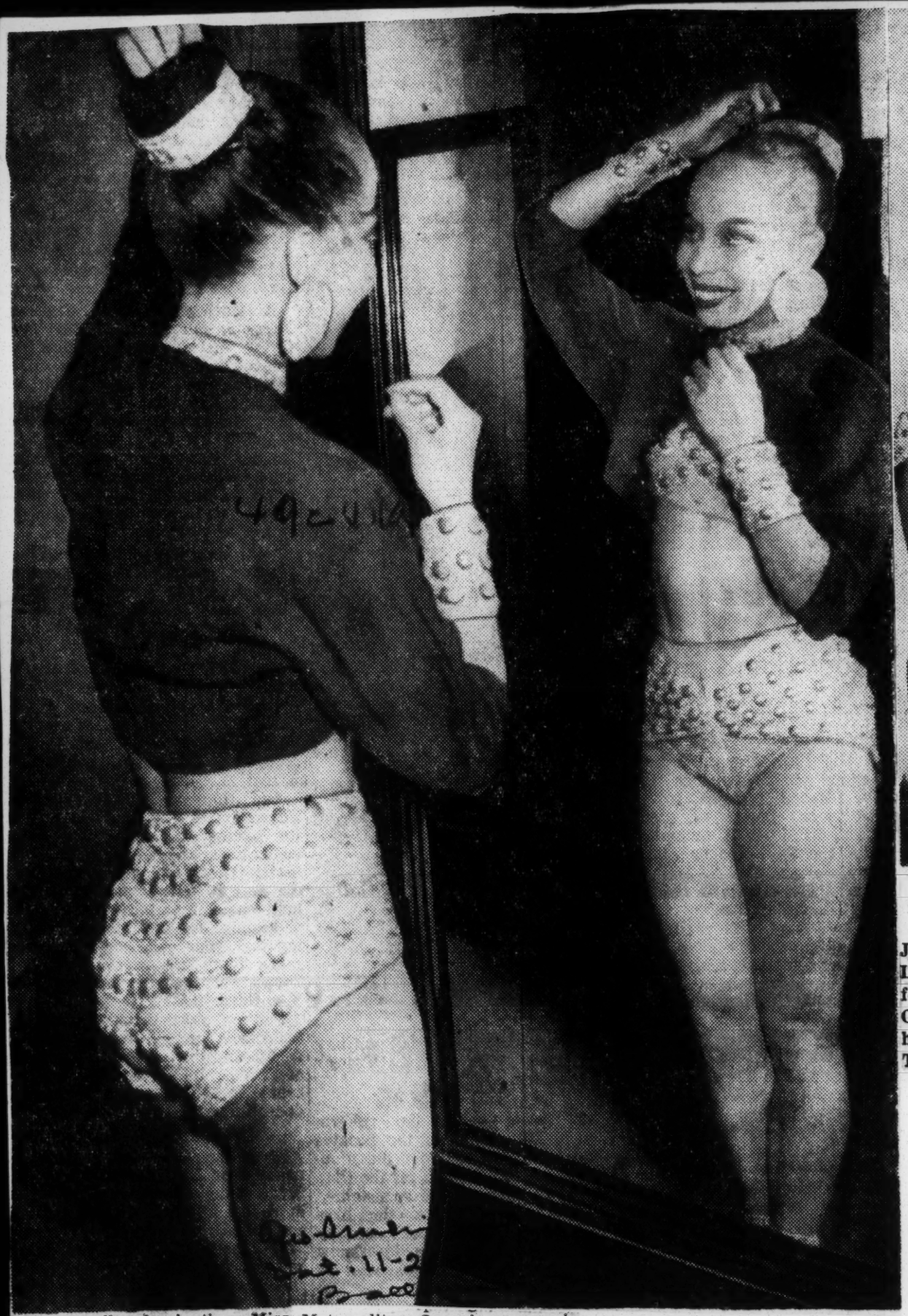
The salute to Miss Collins brought to old timers' memories the debut of Caterina Jarboro as "Aida" years ago at the old Hippodrome. Then, Alfredo Salmaggi embraced and kissed Miss Jarbro, a famed singer of her day.

Marian Anderson, accompanied by her manager, Sol Hurok, during intermission, mingled in the swank Sherry Room with such people as Mrs. Lorraine Manville, Margaerite Piazza, Gladys Swarthout and Jeanette McDonald.

According to William Thompson, manager of Sherry's, this was the first year colored had attended the plush spot on opening night of the Metropolitan, although in the past, several had attended United Nations parties there.

When asked the reactions of the swank "400" to them, he commented, "there was none, whatsoever. Anyway, we would not restrict any decent citizen for it would not be the American way."

Among those attracting the most interest off the stage was Harlem socialite, Modesta Rockmore, who sat in a $30 seat. Mrs. Rockmore wore a $20,000 ermine coat. According to Jet magazine, her husband is a Pullman porter.



The visually fascinating Miss Collins is shown putting on the finisting touches before the curtain call for her routine in the Triumphal Scene in "Aida," last week on the opening of the 67th Metropolitan Opera's season in New York. Her performance was described as, "twirling, torrid" and "sensualistic." Admirers showered her with flowers and praise following her performance.

Associated Press Wirephoto

Featured at Met

Janet Collins of New Orleans, La., first Negro dancer to be featured at the Metropolitan Opera House, New York, made her debut in Verdi's "Aida" on Tuesday night.

Janet Collins Is Met's First Negro Member

NEW YORK —(ANP)— For the first time in the history of the venerable institution, a Negro star is a member of the regular company at Metropolitan Opera House.

But she's a dancer, not a singer. It took Janet Collins, who starred as "Night" in the Cole Porter Show, "Out of this World" on Broadway last season, to crack the hard core of discrimination at the Met.

The sensational young Negro had so much on the ball she could not be ignored.

She was engaged as premier danseuse to concert with a Russian dancer.

While Miss Collins is not the first Negro dancer engaged by the Met, she's the first regular company member. Hemsley Wingfield had been engaged to do special dances in the Emperor Jones in 1937.

ed in both the classic and modern dance.

For her creative ability and interpretations she received a Julius Rosenwald Fellowship, studied art at the Art Center school in Los Angeles and has since designed her own costumes.

Last season Miss Collins created quite a sensation with her dancing in Cole Porter's musical comedy "Out of This World," which had a nice run on Broadway. She appeared in the solo lead in Hall Johnson's "Run Little Chillun" in Los Angeles, the lead in "Mikado in Swing," and also the lead in the motion picture "Rendezvous in Rio."

New Orleans Dancer Gets Met Berth

By ARNOLD de MILLE

NEW YORK — Janet Collins, a talented modern and ballet dancer, was signed last week by the Metropolitan Opera Association as a premiere danseuse (first dancer) for the 1951-52 opera season, becoming the first Negro to sign a contract with the world's greatest opera company.

Miss Collins, who was a first dancer with the New York City Opera company, was signed by general manager Rudolf Bing upon the recommendation of Zachary Solov, choreographer of the Metropolitan, who had seen the dancer and liked her work. He wants her to lead in the operas "Aida," "Carmen" and a few others.

She will share leading roles with another newcomer to the Metropolitan, Maria Karnilova.

Miss Collins, a native of New Orleans, began dancing at the age of 10 and has given concerts across the country. She has work-

Other Negroes Perform in 'Aida'

Janet Collins Hailed In Met Opera Debut

By GLADYS N GRAHAM

NEW YORK—(ANP)—Janet Collins officially made her debut as the first regular Negro member of the Metropolitan Opera Company staff last week in a gala opening of the famed company's sixty-seventh season.

A non-traditional opening night's audience paid $52,540 to see a rejuvenated production of Verdi's "Aida," which introduced to the music public the new policy of Rudolph Bing, the Met's new general manager.

OTHER NEGRO ACTORS

Besides Miss Collins, the opening presentation featured thirteen Negroes in the chorus, and several other Negroes on stage during the opera.

As a premier danseuse, Miss Collins danced a solo in a scene in the court of Egypt as part of homage paid to the Egyptian ruler from another land. Miss Collins was at her oriental best in her performance. Music critics praised her work in their reviews. She was an African slave girl.

The thirteen Negro choristers were recruited from famed Negro choral groups and from local music conservatories. Here is the list:

CHORISTERS

Priscilla Dixon, Dorothy Candee, Helen Colbert, Rhea Jackson, Ida Jackson, Ann Hunter, Rosalie Maxwell, Angeline Roberts, William McDaniel, John Nielsen, Eugene Brice (recently of the De-Paur Infantry Chorus and brother of contralto Carol Brice); John Priester and Richard Kirby, who recently starred opposite Louise Kemp in "The Mikado." Several of the singers came from the famed Hall Johnson Choir.

These singers appeared as part of Ethiopian royalty who visited the Egyptian palace. Others colored appeared on stage as non-singers in the roles of palace guards and slaves.

MASTER SALUTES JANET

In highest admiration for the unsurpassed oriental dancing of Miss Collins, Zachery Sollov, director of ballerinas for the Metropolitan Opera Company, kissed and embraced her publicly as a salute to her performance.

Photographers quickly snapped the picture. Although Miss Collins is the first regular member of the opera company, she is not the first Negro to dance nor to appear on the stage with it. In the past, however, Negroes made appearances for specific work but not for a season.

DANCER JANET COLLINS
... scores in debut with Metropolitan Opera Company

TRIUMPH—New York — Premiere Danseuse of Tonight's opening night performance of "Aida" at the Metropolitan Opera House, Janet Collins, was wildly applauded in her first appearance at the Opera House. She is the first member of the Negro race to have been signed by the organization.—(Photo by Frank Mastro, International News).

JANET COLLINS PLAYS PART OF SLAVE GIRL IN REJUVENATED PRODUCTION OF OPERA "AIDA"

Music Critics Are Lavish in Praise of Negro Girl With Metropolitan Opera

THIRTEEN NEGROES IN CHORUS

By Gladys P. Graham

NEW YORK — (ANP) — Janet Collins officially made her debut as the first regular member of the Metropolitan Opera company staff, last week in a gala opening of the famed company's 67th season.

A nontraditional opening night's audience paid $52.540 to see a rejuvenated production of Verdi's "Aida," which introduced to the music public the new policy of Rudolph Bing, the Met's new general manager.

Besides Miss Collins, the opening presentation featured 13 Negroes in the chorus, and several other Negroes on stage during the opera.

As a premier danseuse, Miss Collins danced a solo in a scene in the court of Egypt as part of homage paid to the Egyptian ruler from another land. Miss Collins was at her oriental best in her performance. Music critics praised her work in their reviews. She was an African slave girl.

In this presentation, Bing shattered all past Metropolitan Opera tradition from the selling of tickets to the staging of the opera, itself. He sold tickets without regard to subscribers for opening night. Opening night was held Tuesday, Nov. 13 rather than on the traditional Monday night.

Sets, props ,and costumes were revamped for this production with Margaret Webster, who staged Paul Robeson's famed "Othello" and is a Shakesperian specialist, doing the staging.

The 13 Negro choristers were recruited from famed Negro choral groups and from local music conservatories. Here is the list:

Priscilla Dixon, Dorothy Candee, Helen Colbert, Rhea Jackson, Ida Jackson, Ann Hunter, Rosalie Maxwell, Angeline Roberts, William McDaniel, John Nielson, Eugene Brice (recently of the De-Paur Infantry Chorus and brother of contralto Carol Brice);

John Priester, and Richard Kirby, who reecntly starred opposite Louise Kemp in The Mikado. Several of the singers came from the famed Hall Johnson choir.

These singers appeared as part of Ethiopian royalty who visited the Egyptian palace. Other colored appeared on stage as non-singers in the role of palace guards and slaves.

To this reporter, the whole court of stars in "Aida," an opera originally written by Verdi for the opening of the Italian Opera house in Egypt, was a miniature United Nations. The opera featured:

Elena Nokolald, (Amneris), Greek contralto; Zinka Milanov, (Aida), Yougoslavian soprano; Mario Del Monaco, (Radames), Italian Tenor; George London (Amonsaro), Canadian tenor, and others from various nations.

Met Ballet Master Salutes Jabet Collins

In highest admiration for the unsurpassed oriental dancing of Miss Collins, Zachery Sollov, director of ballerinas for the Metropolitan Opera company, kissed and embraced her publicly as a salute to her performance.

Photographers quickly snapped the picture. Although Miss Collins is the first regular member of the opera company, she is not the first Negro to dance nor to appear on the stage with it. In the past, however, Negroes made appearances for specific work, but not for a season.

The salute to Miss Collins brought to old timers' memories the debut of Caterina Jarbor as "Aida' years ago at the old Hippodrome. Then, Alfredo Salmaggi embraced and kissed Miss Jarboro, a famed Negro singer of her day.

49c(1) (a) 1951

KATHERINE DUNHAM

Back by Popular Demand at $20,000 Per Week

Joe Baker Stars on Roxy Stage Oct 4

GLAMOUR GREETS US—With Katherine Dunham (left) leading the parade of ladies who this week are making music and fun for lucky night outers, this week's show business interest is strictly on the distaff side. La Dunham made her solo appearance for the season in a benefit for her non-profit Katherine Dunham School of Dance. Her appearance was teamed with a dance called La Boule Blanche, which saw many of New York's artists and entertainers holding forth to the melodies of a Mambo band. For some time away from the Gotham night spot limelight, Valaida Snow (center) is back on the Big Apple boards this week as a part of Cafe Society's current show. Miss Snow's career was interrupted during the war when she was taken prisoner by the Nazis in Copenhagen for refusing to give the Hitler salute. After two years under Nazi brutalities and neglect, the star was exchanged for two spies and returned to the U. S. Since resuming her career, Miss Snow has been appearing in night clubs and theatres. She is also writing a book. Carmencita Romero (right) looks like she's having almost as much fun as the fellows and gals who get to see her and her dancers perform. The lithesome lady and her troupe will be a part of the show when the Continentals hold their cocktail party and dance at the Waldorf-Astoria this week. Miss Romero will be teamed with a long list of names for the benefit of the children of the Virgin Islands.

Fetchit to Be Stewart's Mate

By LAWRENCE F. LAMAR

HOLLYWOOD — (NPB) — Jimmy Stewart in whose film starrer, Stepin Fetchit, famed lazy man of the films, made his last appearance 13-years ago, is rumored considering an idea of teaming himself with the comic since his recent return to picture acting.

The two are currently appearing together in a Universal-International studio film, "Bend of the River."

The rumor that Stewart might have the team idea about Fetchit gained impetus when it was learned that the part the tan actor has in the current production was written into the screen story at the suggestion of the picture's star, Stewart.

Teamed With Rogers

Fetchit was teamed with the late Will Rogers in several hit films at the time of the latter's death. The team of the lazy man and the droll humor of Will Rogers had just taken root and headed for success when Rogers, 20th Century-Fox studio's prize star, was overtaken by death.

Stewart bears a striking resemblance and his action is much like thatof the late Rogers. He has been mentioned for the role of the late millionaire polo player, famed for his humorous cowboy roles, in a forthcoming Warner Bros. production, "The Will Rogers Story."

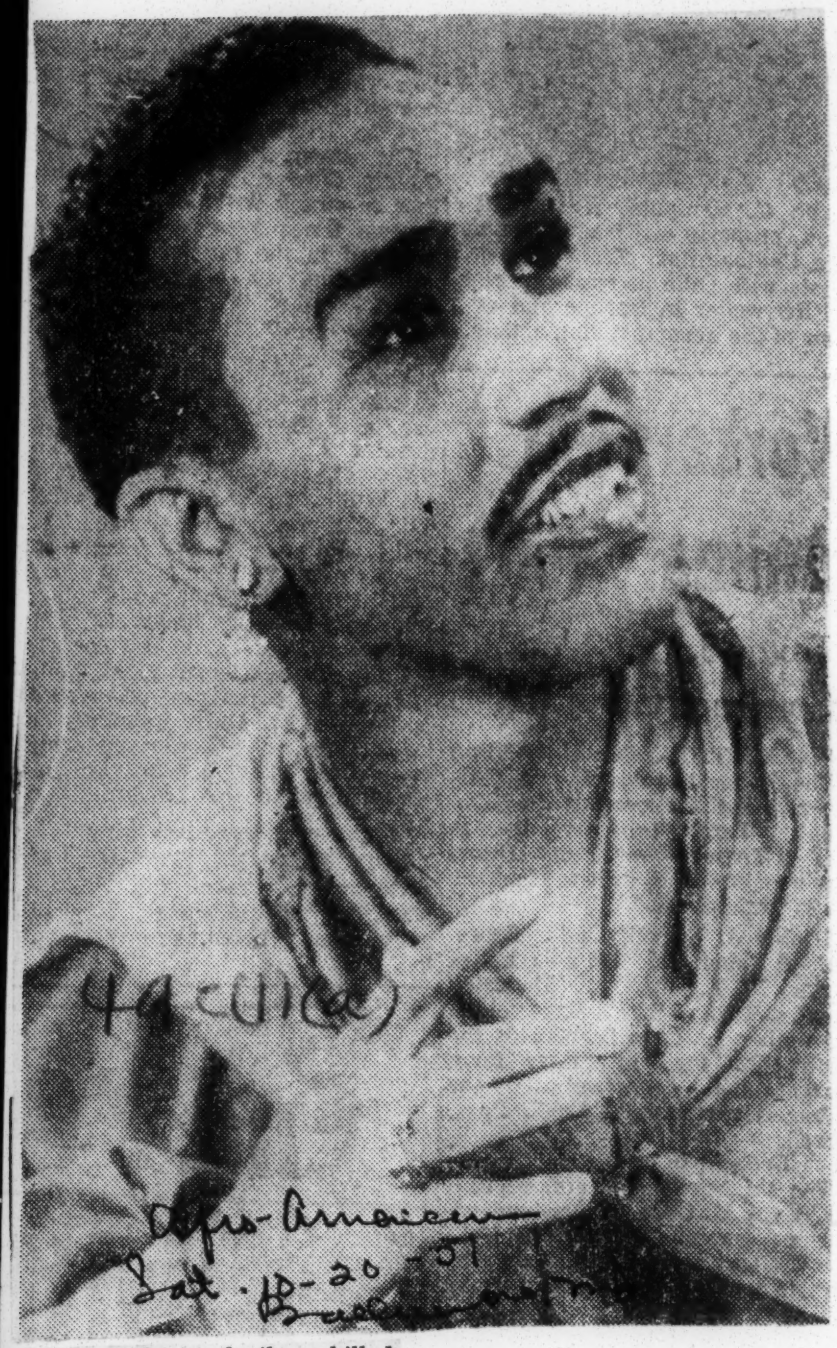
In the current action drama of the 1840's, Fetchit has the role of the river boat's mate, Adams.

In between, Fetchit, a greying fellow, manages to keep the show relieved of its heavy strain with some mighty fine and welcome comic situations.

Mr. and Mrs. Stepin—Fr. Daniel P. Bradley (left) of St. Monica Catholic Church, Tulsa, Okla., congratulates Mr. and Mrs. Lincoln Perry after joining them in wedlock in Tulsa last week. Mr. Perry is the famed movie comedian, Stepin Fetchit. The bride is the former Miss Bernice Sims of Tulsa, a prominent church worker. The happy couple honeymooned in Hollywood, where Stepin is once again making a hit in the movies. "Step" began his career in Tulsa.

49c(1) (a) 1951

Lon Fontaine



Lon Fontaine, of the skilled Fontaine Bros. dancing duo, currently featured in Larry Steele's "Smart Affairs," at New York's Sugar Hill Club. The boys show plenty of talent in their ballet routine.

FOUR STEP BROTHERS

FOUR STEP BROTHERS are aboard the S.S. Liberte, scheduled to arrive in New York City, Dec. 8, following a lengthy stay abroad. Famous dancers will appear on Kate Smith television shows Dec. 19 and 20, and follow with run at Paramount theatre beginning Christmas Day. Next stop is Copa City club, Miami Beach, Fla.

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General

Beefs May Steer Video From 'Type' Roles Featured In Hollywood Films

Lauds Waters; Hits Role

By JOHN CROSBY
(Reprint from Chicago Sun-Times)

I don't know what Ethel Waters is trying to prove exactly except that she's a very talented and versatile girl and, by this time, everyone must know that. She has been a night club singer, a star of one of the greatest Broadway revues "As Thousands Cheer," a highly regarded screen and stage actress—she just concluded a long run in "Member of the Wedding."

Currently, she is the author of a best-selling autobiography, "His Eye is on the Sparrow," and she's also, I'm afraid, a television comic, the least satisfactory of her enterprises.

Miss Waters' autobiography is a brutally self-revelatory book in which she confesses candidly to a girlhood in Philadelphia's redlight district, the ability to swear like 14 dockhands and an occasion theft when she was hungry.

There was a great deal of pitiless detail about the world of the Negro slums—the vice, the dope, the disease, and the crushing poverty. Not a pretty story at all, but a great story because Miss Waters surmounted all that and also hurdled a race barrier of which she's bitterly conscious.

I bring all that up because "Beulah," Miss Waters' TV show in which she plays the title role, presents the opposite side of the picture—the candy-coated stereotype of Negro life under the beneficent protection of the white man. Beulah (or Miss Waters) is a maid in the Henderson household, the best cook in town, the mother protector of the Henderson household and the perennial fiancee of a no-good boy friend named Bill.

Bill is a composite of all the Bills that have been celebrated as good-for-nothings since the song of that name. He talks big, is everlastingly jobless, fries to fix things and generally messes everything up beautifully. At various times, he has attempted to operate a matrimonial agency, employment agenoy, contests of all sorts and anything else that promises a quick buck. Invariably, Miss Waters has to rescue him from these unfortunate ventures.

"We artists of the culinary art must aid each other in our culinary profession," is a fair sample of his dialogue. That is, it is rotund, redundant and polysyllabic—as custom decrees in these matters. Not only is the language laid out by tradition, but the manner of uttering it is fixed and circumscribed. "I do declare, Beulah. You do seem to be in a pred-ic-a-ment"—like a child just encountering his first big word.

Besides Beulah and Bill, there's another character, Oriole, played by Butterfly McQueen, a feather-brained idiot who has trouble landing a man. Others drift in from time to time named Petunia, Magnolia, or Jasmine in such profusion that you may get the idea you're at a flower show.

Of course this way of depicting Negroes is an old standby in radio, where somehow it seems much less noticeable. Amos 'n' Andy are not above it, exactly, but at least "Amos 'n' Andy" is graced by wit and charm and contains one of the great ruffians of our literature, de Kingfish. "Beulah," which is a pretty fair five-times-a-week radio show, is not blessed (on television) by anything resembling wit; its plots are tortuous and interminable and its acting rudimentary.

I don't know whether we will forgive this sort of stereotyping on television nearly as readily as we did on radio. Certainly, not in the case of Beulah, which has no real reason for existing. Pretty soon, though, "Amos 'n' Andy" will be transformed into a television show with a brand new cast of characters which does not include the original Amos 'n' Andy, Correll and Gosden, though Correll and Gosden are still very much in charge of the show. It'll be interesting to see how well they manage it. They got quite a problem on their hands.

HATTIE McDANIEL, right, is one of Hollywood's very fine actresses who should be rated among the tops in radio based on her ability alone. However due to the particular type given her for the "Beulah" radio show Miss McDaniel is constantly being attacked by both critics and listeners. As to Ethel Waters critics agree no artist, not even the great Ethel Barrymore has more to offer any program but like Miss McDaniel her performance as "Beulah" on television is far below her own standard as an entertainer. Both in the stage play, "Member of the Wedding" and the "Beulah" video show Miss Waters is forced to be satisfied with playing the part of a servant in the "homes" of supporting players.

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Juanita Hall

Juanita Hall, the Bloody Mary of "South Pacific," is scheduled to perform at the fifth annual Antoinette Perry Awards Dinner Sunday in the Grand Ballroom of the Waldorf-Astoria. Miss Hall was awarded a Tony last year for "an outstanding performance in a musical."

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Canada Lee

Famed Negro actor, Canada Lee, is undergoing a serious operation for arthritis, and is in a London hospital. So severe is his pain, although he only had a few more days of shooting on "Cry the Beloved Country," he had to step out of the cast.

CANADA LEE

The surgery, which will sever the nerves in Lee's back, will hospitalize him for at least eight weeks. So, Korda has postponed the finish of the story until Lee is well enough to return to work. It's a big expense, but it would be bigger were Lee to be replaced.

49c(1) (a) 1951

Hattie McDaniel

EDITOR'S TRAVELOGUE

Franklin Meets An Old Friend - Hattie McDaniel; Gets Laughs from 'Beulah' Show

Our arrival on the West Coast coincided with the publication of the report that Hattie McDaniel's "Beulah" show was not liked by the Negro soldiers in Asia. This story came from an overseas war correspondent who should have been reliable, but according to a later story which appeared in The Call, there was no truth in it Nonetheless, the report was disturbing to Hattie.

This meeting I had with Hattie was like Old Home Week. I was out walking in Los Angeles' famous residential district when a booming voice from across the street said "Chester." I knew it was someone from the days of my youth. It was. From around a car came Sam McDaniel, Hattie's brother. He was waiting for Hattie to come out of the house, which is one of the show places of this Pacific Coast's Sugar Hill Soon she came—pleasingly plump and very chic—and what is more, Keen! I could see how she won the Oscar for her role in "GONE WITH THE WIND" and why her "Beulah" show is one of the few surviving radio entertainments where Negroes have the leading part.

At church I had met Ernest Whitman who is Bill in the Beulah Show. He and I walked back through the years to the time when he was an actor doing stock in the old Criterion at 18th and Highland on land adjoining The Call building.

I admit I am biased; I wish my friends well. I don't agree that the "Beulah" show holds the race up to ridicule. There is a laugh in it—plenty of them, but it's clean laughter, a very human situation.

There are three witty peoples —Negroes, Jews, and the Irish We are in mighty good company. We are laughed at, yes, but we are also laughed with, which is very important. A lot of good will is germinated by the public's laughing with us. Some years ago the writer of the stories which have a Birmingham Alabama locale was a subscriber to The Call. And many is the actor who has found his witticisms in a Negro barber shop and pool hall. As long as we can keep the world laughing with us we will have friends in the hour of need.

Hattie's "Beulah" show is strictly a radio production. Those among us who object to actors appearing in black-face, a la Al Jolson, have for that reason nothing to attack. Far a thing to be funny when it is intended to be funny, can do no harm. If they must fight, let me suggest something for our agitators to eliminate. The way Negroes use the word "n——" sickens me. I have noticed in late years that its use has faded out among whites, but it is still going strong within the race. It is used by half-baked kids for whose opportunities we oldesters have struggled, but a lot of "leading Negroes" use the word. I don't. I won't tell a story in which it appears. There is nobody low enough that the term needs to be brought in to fit the case. It never is funny.

49c(1)(a) 1951 Maidie Norman

Young Actress Called Great, New Discovery

NEW YORK—(Global) — Maidie Norman, star of "The Well," who plays the poignant role of the mother of a little girl trapped in a deep well, is creating the same kind of sensation in Harlem as she does emoting with all the anguish of a mother's heart to call down to her little one buried 80 feet below.

While in New York, the movie star has been a guest of society editor and socially prominent Gerri Major. She is here specifically for personal appearances in connection with the picture.

Miss Norman was born and reared in Lima, Ohio, less than 30 years ago. She earned her first dollar at the age of nine giving recitals throughout Ohio. She sang, danced and recited.

Married A. T. Star

In high school she won oratorical contests and through them won a four-year scholarship, all expenses paid, to Bennett College, in Greensboro, N.C. There, incidentally, she met McHenry Norman, A and T College star athlete, whom she married. They now have a nine-year-old son.

In college, Miss Norman concentrated on dramatic acting and singing and did radio work on the local Greensboro station. She took a post graduate course in dramatic acting at Columbia University.

Going to Los Angeles, she gained her first real break in the professional theatre in 1946 when she applied for a job in the production, "Two in a Bed," at the Musart Theatre.

Replaced Louise Beavers

No part was available, so she offered to understudy three female roles during rehearsals. There being no stage manager, she made stage manager notes for the director and thus got a fourth job on the production.

When the leading lady, Louise Beavers, was unable to appear one night, she stepped into her role.

Miss Norman, in her next production, "The Bat," played the leading role, that of an 80-year-old woman. She played Katie in a production of "Broadway" at the Actors Laboratory Theatre, then Honey in "Deep Are the Roots" with James Edwards and Betsy Blair; Flory, in "Waiting for Lefty," the Clifford Odets play. Then followed important roles in "The Cradle Will Rock," "Lend an Ear" and "Sugar Hill."

Asked what her greatest ambition is, Miss Norman replied; "To be a great actress."

It is the unanimous opinion of the actors who appeared with her in "The Well" that she already has realized that ambition.

Star Drops Out of the Sky

Beaming Maidie Norman, new Hollywood star of "The Well," arrives at LaGuardia Field, N.Y., aboard a TWA Constellation to attend the world premiere of the pocture on Sept. 26.

THE WEEK'S PROGRAMS

Pearl Primus and Others On Varied Schedule

VARIETY again characterizes the dance calendar. Pearl Primus has had to add a second program this evening at the Lexington Avenue "Y" because the afternoon one was sold out several days ago. La Trianita, who has not danced here in ten years, will appear with her guitarist husband, Carlos Montoya, in a benefit on Friday. Modern dancers and little ballet companies will be active and there is, as the saying goes, something for everyone.

Today

CHOREOGRAPHERS' WORKSHOP, Studio Theatre, 108 West Sixteenth Street; 8 and 9:30.
New group works by Robert Josias, Valentina Dumansky, Archie Savage, Harvey Krevsky, Ruth Walton.

PEARL PRIMUS and company, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street; 3 and 8:40. (Afternoon program completely sold out.)
African Ceremonial, Te Moana, Excerpts from an African Journey, Initiation, Drum Conversation, War Dance, Santos, Study in Nothing, Mischievous Interlude, Freedom Train, Spirituals, Folk Dance, Hard Times Blues.

GLUCK SANDOR BALLET INTIME, 1035 Washington Avenue, Brooklyn; 8:30. (Felicia Sorelm, guest artist.)
El Amor Brujo (Sandor-DeFalla), Francesca da Rimini (Sandor-Tchaikovsky.)

IGOR SCHWEZOFF BALLET STUDIO, Central High School of Needle Trades, 225 West Twenty-fourth Street; 3.
Concerto Dansante (Saint-Saens), Moonlight Sonata (Beethoven), Divertissements (Gliere, Chopin, Rossini). Company includes Genia Melnitchenko, Yvonne Mounsey, Ruth Gilbert, Helen Murielle, Patricia Leith, Delia Dastian, Wilson Morelli, George Tomal and Mr. Schwezoff.

PAUL SWAN, Studio 90, Carnegie Hall; 8:30. (Evelyn Hansen, pianist.)
Chinese Impressions, Temptation of St. Anthony, Musical Lines on the Canvas of Space, House That Jack Built, At the Circus, French Conversation Piece, Mon Homme, Before the Great Silence, Shepherd of Arcady, Orientale.

Monday

STAGE FOR DANCERS, Henry Street Playhouse, 466 Grand Street; 8:30. (Direction Fred Berk and Alwin Nikolais.)
By Daniel Nagrin—Dance in the Sun (Gilbert), Landscape with Three Figures, 1859 (Pitot), Spanish Dance (Pitot), Man of Action (McCoy-Paparelli), Strange Hero (Kenton-Pugolo-Menegan), Ballad of John Henry (arr. Freda Miller).
By Katya Delakova and Fred Berk—Pastorale (Copeland), Spirituals, Aftermath of the War (Bloch), From the Streets of Jerusalem.

Tuesday

MYRA KINCH, Ethnologic Dance Center, 110 East Fifty-ninth Street; 7.
Lecture-demonstration: "Modern Dance and Its Various Sources."

Friday

LA TRIANITA and CARLOS MONTOYA, Community Church, 40 East Thirty-fifth Street; 8:30. (Benefit United World Federalists.)
Sevilla (Albeniz), Dance No. 5 (Granados), Fandanguillo, Valenciana, Farruca, plus two groups of guitar solos by Mr. Montoya on flamenco themes.

Next Sunday

AUDITION WINNERS' RECITAL, Y. M. and Y. W. H. A., Lexington Avenue and Ninety-second Street; 3. (Dance Theatre Subscription Series.)
New compositions by Miriam Cole, Virginia Copeland, Charlotte Griswold, Jack Moore and a group of graduates of High School of Performing Arts including Carol Barso, Marjos Edelson and Sheldon Ossosky.

MERCE CUNNINGHAM and company, Hunter College Playhouse, East Sixty-eighth Street; 9.
Sixteen dances for soloist and company of three with music by John Cage. Company consists of Dorothy Berea, Mili Churchill and Anneliese Widman.

Pearl Primus Performs For SRO Audience In Newark

NEWARK, N. J. (ANP)—One of the largest audiences in the history of the Newark Opera House was on hand for the first major dance recital presented by Pearl Primus and artists of her "Negro Rhythm" revue.

The program got off to a fast start with Miss Primus and Charles Queenan doing an authentic "African Ceremonial Dance." High point of the first portion of the program was the excerpts from "An African Journey."

Egbo-Esakpade, representing the elegance and pride of the court dancers of Nigeria, was strikingly dramatic, stately and colorful with Oriental conotations.

The show-stoppers, however, were the spectacular warriors whose leaps and rhythm dancing brought thunderous applause from the appreciative audience.

The "Fanga," dance of the hinterlands of Liberia done to welcome a cheif, was reformed by Miss Primus. Her interpretation of this number won for her several curtain calls. Miss Primus holds the "Star of Africa," the highest honor conferred by Liberia and one which is generally reserved for those of ambassadorial rank.

Compoers whose works were interpreted via the dance medium included Pianist Mary Lou Williams, Lionel Belasco, Rosetta Tharpe, and Josh White. Among the dancers appearing were Louis Paschall, Helen Tinsley, Louise Browne, Primmer Moses, Miann Georgette and Joe Harvard.

Genuine Africa

Pearl Primus is a stocky, powerhouse dancer who has always tried to "express the culture of the Negro people." Until she went to Africa two years ago to study Negro dancing at its source, she always felt she was just "experimenting." Now, says Pearl, "when I put my feet down, I am putting my feet down, and the audiences know it."

In Greenwich Village's Café Society last week, she gave her nightclub fans a prayer dance first. "That makes the audience think 'Here is a person who is serious,'" Pearl says. "Once I show them my dignified side, I can be as wild as I feel." When she got down to the "strength" and "fertility" dances, her thrusting, thumping power, matched to the savage beat of a hand-patted African drum, was wild enough to stand the customer's hair on end. It was all certified genuine: "Everything I do is consistent with what I saw in Africa—except for wearing a bra. I have to make that concession to our modern standards."

Eileen Darby—Graphic House
PEARL PRIMUS
Working on her Ph.D.

In all, Pearl spent more than a year visiting 30 tribes—in the Gold Coast, the Belgian Congo, French Equatorial Africa and Nigeria. In western Nigeria, the Yoruba tribe named her "Omowale," or "child has returned home." She took part in stately court and social dances, was taught the ceremonials of puberty and hunting.

The primary lesson she learned: "To them the earth is the source of life. The ground is like the dynamo of life; once you make contact with it your torso becomes an electric conductor." The role of the dancer: to "take the solidness of the earth and transform it into the spirit of the sky."

Pearl, 31, now varies her nightclub routine with teaching (and working at Columbia University on her Ph. D. thesis in anthropology, to be published by Macmillan). She would like to do a whole "dance-play," has hopes of getting such a play produced on Broadway next year. With "actors trained by me," she would try to accomplish a threefold ambition: "To speak as an individual, to portray the spirit of Africa, and to do it through the African dance idiom."

PEARL PRIMUS, one of America's outstanding dancers, was selected last week to appear at the Royal Command Performance, Oct. 29, at the Victoria Palace in London. Miss Primus and Mary Martin, star of "South Pacific," are the only two American entertainers so honored. The dancer will fly to London on the 25th.

49c(1) (a) 1951

Sugar Ray Robinson

SUGAR RAY EYES NEW CAREER. Sugar Ray Robinson, middleweight champion of the world, announced a few weeks ago he will retire from the ring and launch a new career on the stage. He was supposed to have followed Josephine Baker into the Roxy Theatre but something happened and the engagement did not come thru. Sugar, however, is expecting to make his debut at the Roxy within the next few weeks. Above photo of the popular champion in action was snapped by the Defender's photographer in action at the annual dance of the Bartender's Union, Local 15, AFL, at the Audobun Ballroom last week. — Defender photo by de Mille.

Royalty Sees London's 'South Pacific,' Muriel Smith Captures 'Crown'

Defender Dat. 11-24-51

By EDWARD SCOBIE

LONDON—At the Drury Lane Theatre on the very stage where once trod the immortals of the British stage—Sarah Siddons, Ellen Terry and Madge Kendal—a 28-year-old New Yorker, Muriel Smith, made theatrical history in a London production of "South Pacific." The play, which opened on November 1, 1951, seems destined for one of those long runs which characterize most Drury Lane shows. In fact, seats for the show have been sold out for the next six months. The theatre, which holds about 2,500, is one of the largest in London; and has been the home of successful American musicals in the past, including "Oklahoma" which played to packed houses for three years.

Of those singled out for praise Muriel, Mary Martin and Betta St. John share top honors. Britain's top dramatic critics are of the opinion that Miss Smith's Bloody Mary portrayal is the "piece de resistance" of the show. Muriel's only comment is: "I'm getting into the part quite nicely." The Times, London's serious-minded, impartial daily, does not deal in understatements, or mince matters. It claims: " . . . the most resounding personal triumph of the evening is made by Miss Muriel Smith . . . " Cecil Wilson of the Daily Mail, a Conservative morning paper noted for shrewd analysis, says: "There is Muriel Smith, whose snarling, scheming storekeeper stops the show with her songs . . ." Walter Hayes of Lord Kemsley's Daily Graphic, declares: "Muriel Smith playing Bloody Mary, a Polynesian woman, chalks up the second big hit of the night."

Muriel's contract, originally signed for six months, is open to extension; and judging by the rave notices from Fleet street, New York's Miss Smith will be at Drury Lane for quite a while.

Hundreds of guests attended the reception held at the Savoy Hotel after the show. Among them were Mr. Gifford, American Ambassador to Britain, and his wife, Sir Lawrence Olivier and Lady Olivier, Noel Coward, Jinx Falkenburg, and a host of other celebrities. As soon as Muriel started to walk across the spacious reception room the distinguished gathering began cheering enthusiastically. Sir Lawrence Olivier was the first to walk up to her, greeting her, warmly. It was Muriel's big moment and she had richly deserved it. For, make no mistake, the success of "South Pacific" was assured when Muriel sang her first song. First-nighters, including royalty, peers of the realm, stage, screen and radio celebrities, and hard-bitten Fleet street scribes knew immediately that "South Pacific" was a winner; and that a new Negro star had been born.

Defender Dat. 11-24-51

MURIEL SMITH, above, prepares for her appearance on stage of Londons Drury Lane theatre as "Bloody Mary" in "South Pacific." On the left, Muriel is shown in the role as she prepares to sell skeletons to unsuspecting and partially superstitious GI's. For this part Muriel is forced to disguise her fine shape by heavy padding around mid-section to give her that matronly look.

Ethel Waters and the rest of "The Member of the Wedding" cast celebrated the drama's first anniversary last night in the Empire Theater.

Ethel's Life an Open Book

ETHEL WATERS

The absorbing life story of Ethel Waters as she lived it and as told in her biography, "His Eye Is on the Sparrow," written in collaboration with Charles Samuels, is retold in the February issue of the Book of the Month Club News.

It traces in almost minute detail her struggle with poverty from the time she was "born out of wedlock" in a humble shack in Chester, Pa., to her present success and the toast of Broadway in her current starring vehicle, "Member of the Wedding."

Miss Waters made one request upon publishers when she began writing her story, the News says. That was, that "she wanted to tell everything and tell it just how it happened, that some of it wasn't going to be pretty but she would allow no one to 'pretty' it up."

The Naked Truth

She reveals that "stealing, lying and fighting were her vices," and by seven she knew all that was to be known of sexual degredation.

Her trail is marked by ups and downs from the beginning of her life in the slums and singing in a cellar up to her triumphs on Broadway, in London, Paris and Hollywood.

Her biography is cited as being one of the "few stories as poignant, as harrowing, and as picturesque" published in our time — a "tough, tender document of American social history.

HONOR NEGRO STAR AT DUAL CELEBRATION

Ethel Waters, an entertainer for thirty-five years, who heads the cast of "The Member of the Wedding," receives the religious medal of St. Genesius, patron saint of actors, at the Empire Theatre. It was presented by Robert Porterfield on behalf of the American National Theatre and Academy at a reception given by Doubleday & Co., which issued her autobiography, "His Eye Is on the Sparrow."

Kramer Signs Star For Original Role

HOLLYWOOD — Ethel Waters has signed by Stanley Kramer to repeat on the screen her role from the Broadway hit, "Member of the Wedding," which the producer will make at Columbia in the late Fall.

The noted actress' last film was "Pinky," for which she received an Academy Award nomination, and her biography, "His Eye Is on the Sparrow," is currently a national best-seller. The actress will open a road-tour of "Member of the Wedding," in Detroit, September 3, and will report to Kramer at its conclusion. "Member of the Wedding" ran on Broadway for almost two years, winning the New York Drama Critics Circle and the Donaldson "best play" awards for 1950.

There is a chance that Miss Waters will be receiving royalties from a pair of movies in one season since it is known that her life story, "His Eye Is On The Sparrow," is soon to be filmed.

In the latter film proposal Miss Waters will not appear as one of the stars but she is selling the story. If this latter deal goes through the great actress will be in a most unique position. She will serve as co-director of one film and be directed as the star in another at the same time.

Stanley Kramer who is producing "Wedding" is not a newcomer to Hollywood. His pictures, "The Champion" and "Home of the Brave," were top productions. Although the producer has given no hint as to who will be in the film it is generally accepted that he will call on his star of "Brave," James Edwards. Stanley is known to be high on Edwards as an actor and is certain to wish this film to be one of his best.

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Ethel Waters

Ethel Waters Named as 1 of 25 Leading Women

BOSTON, Mass.—Ethel Waters was named this week by the Chamber of Commerce here in their choice of the twenty-five most outstanding women in America today. The twenty-five were chosen after a study of the careers of more than 200 American women and they will be given awards at the First Assembly of American Women of Achievement.

Miss Waters' career reached its greatest peak last year with her performance in "Member of the Wedding," and further national interest in her has grown out of the publication of her biography, "His Eye is on the Sparrow," which was a Book of the Month Club selection and has been on best seller lists for several months.

The purpose of the Chamber of Commerce award is stated to be to stimulate and encourage the young women of America and to pay tribute to outstanding women.

Winners of the awards were presented on a radio-TV symposium and were given a formal dinner in the Hotel Statler here last week.

Highlights in the Career of Veteran Actor Leigh Whipper

Leigh Whipper in character poses: No. 1, crabman in "Porgy and Bess" (1937-39); 2, Crooks, in "Of Mice and Men" 'stage and screen); 3, the stevedore in "Jim Veal" (1934); 4, Gullah Jack in "Sety My People Free" (1948); 4, Haile Selassie in "Mission to Moscow" (picture, 1944), and Rangoo in "Heart of the Golden West" (western film, 1946).

'Prepare Self,' Says Vet Actor

Leigh Whipper, Just 'Over 21' Began Career in Minstrel Show

By A. C. STERLING

NEW YORK — "If you want to be a good actor, don't be just a one-role actor. Prepare yourself. Get a background and be as versatile as possible."

These were the words of advice, culled from long, hard years of experience in the theater and which were offered to aspiring actors by the venerable Leigh Whipper.

Born in Charleston, S.C., Mr. Whipper won't reveal his age. "Over twenty-one," he has been a widower since 1946 and is the father of three children, Leighla, Leigh Jr., and James.

He's been acting more years than he'd care to recall but relates that his rise was a struggle of great proportions.

Began in Minstrel

His first acting role was in a minstrel show and since then he has played to many vaudeville, radio, stage and motion picture audiences.

Wearing a lace - stringed tie, Mr. Whipper presents to a visitor to the Negro Actors Guild on Broadway a feeling of dignity and integrity.

Vee Pee of Guild

He may be secretive about his age but he'll go all out to inform anyone who cares about the work of the Guild of which he is first vice-president.

Hanging on the crowded office walls in the Guild headquarters and attesting to the great contribution of the colored artists in the field of entertainment are photographs of such eminent artists as Marian Anderson, Cab Calloway, Duke Ellington, W. C. Handy, Canada Lee, Paul Robeson, Bill Robinson, Noble Sissle, Ethel Waters and Bert Williams.

Established in 1937, the Guild's prime purpose is to try to establish "good fellowship" between performers in all branches of the theatrical profession; assist actors and musicians in times of illness and distress; to help its unemployed and to advise on legal and educational matters peculiar to theater life.

Noble Sissle President

The president of the Guild is the popular Noble Sissle. Among other officers are Miss Anderson, Louis Armstrong, Todd Duncan, Katherine Dunham, Ellington, Miss Waters and Dooley Wilson.

You don't have to be an actor to join the Negro Actors Guild. As a matter of fact, a large percentage of the membership is made up of lay people who are interested in the theater and its welfare.

Mr. Whipper feels that stereotypes in the entertainment world are declining rapidly. As for himself, he would not accept a crapshooting, foolish-looking stereotyped role.

He does not object to acting the part of old men or servants. "I've played old men and servants many times but I've always dignified them," he states proudly, emphasizing with a toss of his head the dignity which earned him a special citation from the Emperor of Ethiopia for his portrayal of Haile Selassie in the motion picture, "Mission to Moscow."

In 1949, Howard University bestowed upon him its Alumni Award for his significant contributions to the theater.

Among His Performances

Among other performances, he has played the role of the crabman in "Porgy and Bess" in 1937 and again in 1939; has been seen in both the stage and motion picture versions of, "Of Mice and Men." He was the stevedore in "Jim Veal", the 1934 stage success and Gullah Jack in "Set My People Free" which hit Broadway in 1948.

Although show business is pretty bleak right now, Mr. Whipper, feels that this may be a temporary slump. Not underestimating the attraction of television, he looks to this medium for more jobs for tan actors.

"If they're going to write about American life," he emphasizes, "they can't keep us out." Indeed, he points with pride to the contributions the race has made in the development of America.

• Leigh Whipper represents, in a large measure, the stolidity and hope which is evident in the colored entertainer and in the functions of the Negro Actors Guild.

Carolina Teacher Gives Up Schoolroom Duties for Career as Cultural Dancer

Turns to Theatre and Concert Field

By E. B. Rea

There's quite a difference in the cultural atmosphere of the ultra swank Ethical Cultural School at Fieldston, N. Y., and the Club Baron in the heart of Harlem.

Frequenters of one would hardly be seen at the other. But oddly enough, Elizabeth Williamson, terrifically sensational modern dancer, is very well known in both places.

Daughter of Physician

Miss Williamson, former Bennett College faculty member and daugher of Dr. A. H. Ray, Winston-Salem, N.C., physician, has all the necessary educational, literary, cultural and social background to function as a teacher in the classroom, and all the talent, training looks and physical equipment (and brother, what equipment) to function as a leading dancer in the theatre.

Somehow, she has succeeded in combining the two beautifully.

During the day she might be found teaching at Fieldston, and nights will find her making with the high kicks at the club.

Featured in Musical

This sort of routine has been going on for the past four months where Miss Williamson has been performing almost nightly with "Just a Little Simple," a musical and topical revue based on Langston Hughes' book "Simple Speaks His Mind.'

The show enjoyed quite a run at Harlem club under auspices of the Committee on the Negro in Arts.

Also Dance Teacher

For the past two years she has been a faculty member of the famous Ethical Culture School where she teaches modern dance. Unlike many youngsters in the theatre and concert field Miss Williamson doesn't intend to give up either one for the other.

She has already appeared in her own dance recitals in colleges and in the theatre and likes it. She also likes teaching, if she hadn't, she wouldn't have earned an A.B.degree from Radcliffe and a master's from NYU.

Well-Prepared Background

She prepared for her career as a dance-recitalist by studying at Bennington College in Vermont, the King-Smith Studios in Washington and at Jacob's Pillow Festivals in Massachusetts. As if this weren't enough, she also did private studying with Martha Graham, Hanya Holmes, and Charles Weidman.

She got a gret kick out of being the leading dancer in "Simple" and just now is planning a dance recital tour for next season. She has already signed a contract with Dick Campbell, New York concert manager, and will secure a "leave of absence" for the tour.

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THEATRICAL

Frederick O'Neal, 'Mr. Theatre,' Marquees Names, Shows Of 1950

HOLLYWOOD—This is a report on the achievements and performances compiled by Frederick O'Neal, vice-chairman of the Negro Theatre Guild, New York, summarizing the activities of the American Negro on the Stage, Screen, Radio and Television during the year of 1950. Mr. O'Neil, brilliant actor and a recognized leader in the Negro Theatre, was given assistance by Lawrence F. LaMar.

THE STAGE

"Lost In The Stars," carry over from the previous year, starring Todd Duncan, closed the early part of November in Chicago.

"Member of the Wedding," which opened early in 1950, is still a Broadway smash hit, largely because of Ethel Waters.

Quite a few colored actors were also seen in the Helen Hayes success, "Wisteria Trees," which closed around September, 1950. Among the prominent Negro actors in this hit were, Georgia Burke, Ossie Davis, Maurice Ellis and Alonzo Bozan.

Summer try-out of the George Norford play, "Head of the Family," by Theatre Guild at the Westport Theatre had Frederick O'Neal, Etta Moten, Avon Long, Harry Belafonte, Frank Wilson, Rosetta LeNoire, John Marriott, P. J. Sidney and others. The Associate Producer, John Cornell still plans to present the play on Broadway.

"The Barrier," adapted from Langston Hughes' play "Mulatto" first presented at Columbia University with Murial Rahn starred, came to Broadway later with Miss Rahn and Lawrence Tibbett in starring roles.

"South Pacific" with Juanita Hall, Richard Silvera, Archie Savage and Musa Williams is still running after almost three years. The touring company carried only one Negro on its cast roster, Arlen Peterson, in the Archie Savage role.

"Kiss Me Kate," has in its cast, Eddie Sledge, Frank Davis and Lorenzo Fuller, also the Annabelle Hill role.

"Gentlemen Prefer Blondes" has two colored dancers, Honi Coles and Cholly Atkins.

Janet Collins, a Los Angeles girl, received rave notices for her performance in the new musical, "Out Of This World."

"Peter Pan," produced by the young liberal, Peter Lawrence, added another step in the progress of the Negro in the theatre. Mr. Lawrence cast William Marshall as understudy to the star, Boris Karloff.

Zelma George scored quite a hit in the Broadway Arena Style production of the "Medium."

"Freight," by Kenneth White and based on the Scottsboro incident, was produced by Stephen Scheuer on Broadway.

"A Phoenix Too Frequent" had in its cast such names as, Dot Johnson, Max Glanville, Kenneth Manigault, and Maurice Thompson.

Pearl Bailey, who left the cast of "Arms And The Girl," opened in a new musical, "Bless You All."

During the summer season, quite a few plays with Negroes in the casts toured what is commonly known as the subway circuit in the summer theatre, including such shows as "Native Son," "Respectful Prostitute" and one or two others.

* * *

MOTION PICTURES

In the field of Motion Pictures we have had problem films such as "Home of the Brave," "Intruder In The Dust," "Pinky," "No Way Out," "The Quiet One," "Lost Boundaries," and soon to be released, "The Well" and "Lights Out." Some of these pictures were released in 1949, others in 1950, and the obvious question on everyones tongue is, "What is the future of the Negro actor in motion pictures?" Time alone will reveal the answer to this question.

In a recent conversation with top level personnel in the industry, the writer learned that plans are afoot for greater integration of Negroes in motion pictures.

"Show Boat," with Francis Williams and William Warfield, Jester Hairston and Phil Moore doing music for this picture.

"Tarzan's Perils," with Frederick O'Neil and Dorothy Dandridge.

"Lydia Bailey," a musical on cotton club girls . . . George Jessell and Lena Horne, Billy Eckstine and Louis Armstrong.

Among the off-Broadway shows produced this year were such plays as, "They Shall Not Die," "Longitude 49," in which Frank Silvera and Sidney Portier scored quite a hit. "The Son," with Max Glanville and Pauline Myers; this play was also done in Los Angeles Circle Theatre with Francis Williams in a prominent role.

Equity Library Theatre produces two or three plays during the year with Negro actors in prominent roles. Among the stars are Fredi Washington, Hilda Haynes, in "Solderdera" directed by Osceola Archer; "Triumph of the Egg," with Frederick O'Neal and Fredi Washington.

"Just A Little Simple," an adaptation of Langston Hughes' "Simple Speaks His Mind," by Alice Childress, stars Kenneth Manigault, Max Glanville and Elton Warren.

Prominent in the radio field are: Maurice Ellis, Frank Silvera, Georgia Burke, Frank Wilson, Amanda Randolph, Ken Renard, Pauline Myers and Dots Johnson.

In the Hollywood area we have, Hattie McDaniels, Ernest Whitman, Rochester, Ruby Dandridge, Lillian Randolph, Roy Glenn, Ernestine Wade, Ruby Dee, Johnny Lee.

In TV we have such personalties as Ethel Waters, Bud Harris, Ossie Davis, Butterfly McQueen. In the new "Amos and Andy" show we have Flournoy Miller, Alvin Childress and Tim Moore.

Ethel Waters In 'Wedding' For Flickers

NEW YORK — Ethel Waters has been signed by Stanley Kramer to repeat on the screen her role from the Broadway hit, "Member of the Wedding," which the producer will make at Columbia in the late fall.

Kramer will be remembered as the producer of "Home of the Brave," the first film to be released in the cycle of racial problem pictures.

The actress will open a road-tour of the play in Detroit, Sept. 3, and will report to Kramer at its conclusion. The play ran on Broadway, with Miss Waters as its star, for almost two years, winning the New York Drama Critics Circle and the Donaldson "Best Play" award for 1950.

Hollywood Success As Stage Play Last Year

HOLLYWOOD — "Sugar Hill," the stage play that come from the pens of Flournoy Miller and James Johnston and enjoyed a successful run [illegible] two seasons ago, will be filmed.

For some time one of the reigning producers in filmland has considered making the pix, but for one reason or another, the whole matter was left hanging. However, this week it was learned that the picture will be made with some of the artists making the legit show a hit in their old roles.. Difference is there will be several whit[illegible] players used in the film. Reason for the latter change, it is said, is to have the "Sugar Hill" mansion located in semi-restrictive covenant section. This would give a new twist to the story and, in the opinion of the producer, make it seem more real.

Plans for making the film calls for two well known Hollywood writers to do the script, but Flournoy Miller will be employed as advisor. This, is it learned, is the only way the former star of "Shuffle Along" and author of the play would agree to having his play appear in picture form.

"Sugar Hill" was not entirely new to stagedom when it appeared here back in 1949. Miller and associates first presented it in New York, going as far downtown as Broadway, but the revival lasted longer than the original. One reason for this, critics believe, is the big change made in the second show. Then, too, the music in the latest edition was rated on a par with the standard of "Oklahoma" and "South Pacific" tunes. Most of the tunes came from the pen of Johnston, with Miller supplying the comedy and other features in [illegible] production.

[illegible]t what Miller and Johnston [illegible]eceive for the picture rights [illegible]ated, but it is believed [illegible] in on royalties.

"The Well" Hailed

Maidie Norman to Be Feted In Gotham for Job in Film

TOP ACTRESS—Maidie Norman, a new face now but after the release of United Artists' "The Well," certain to be one of the top stars in the Hollywood galaxy, is making personal appearances in New York this week to plug the new film.

NEW YORK—As Maidie Norman made plans to come to New York for the world's premiere of the film in which she played so great a part, "The Well," talk about movie row here blossomed about the young star's possible nomination for an Academy Award.

A welcoming committee composed of important personalities, will arrange a group of social events to introduce Miss Norman on her first New York visit. Although virtually unknown here she has appeared on the West Coast in "Broadway," "Deep Are the Roots," "Waiting for Lefty," "The Cradle Will Rock," and "Lend an Ear."

Miss Norman was selected by the producers of "The Well" because of her great dramatic ability in these stage roles, and the Hollywood preview audiences have heaped praises on her poignant performance as the mother of the little girl whose disappearance rocks an average American town.

She is a graduate of Bennett College where she met her husband, McHenry Norman; they have a 9-year-old son.

With her arrival in New York will come public recognition of her superb acting performance and the 5 feet three-inch lady will be on the way to satisfying her life-long ambition "to be a great actress."

STARRING IN 'RAIN'

Nina Mae McKinney, who portrays Sadie Thompson in the play which began a week's engagement yesterday on the stage of Loew's Bedford Theatre Brooklyn.

ANGEL IN THE PAWNSHOP

In New B'way Opening—

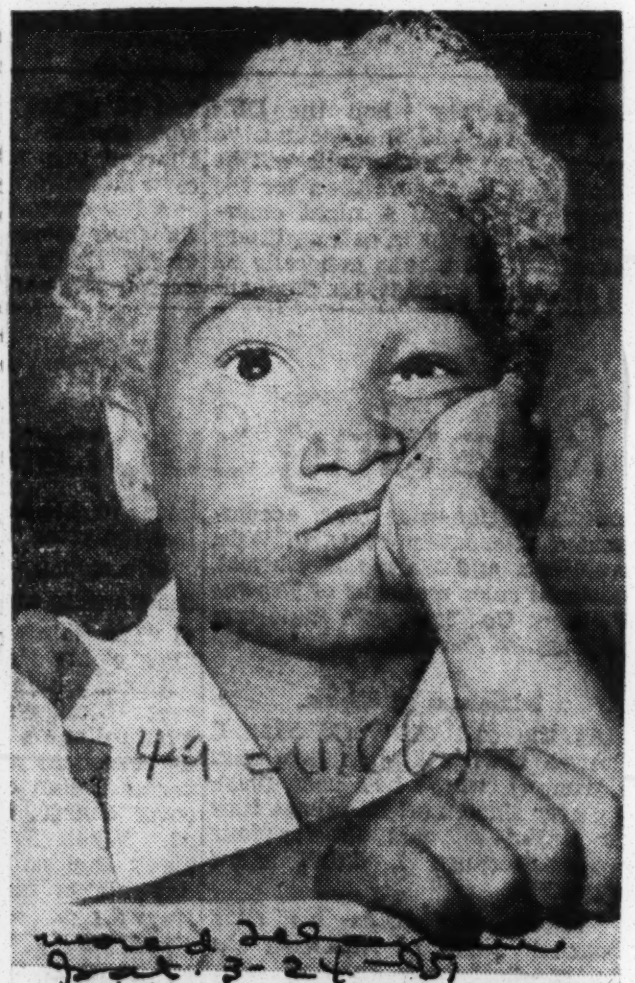
Under the managerial aegis of Eddie Dowling and Anthony B. Farrell, "Angel in the Pawnshop," a new comedy by A. B. Shiffrin, had its premiere on the stem at the Booth Theatre Thursday night. Greeted by the critics with mixed emotions, the play looks set for a run. Willie Lewis, extreme left, who plays his clarinet in the opus, was rated high by the critics who termed him a fine soloist. Others in the photo are, left to right: Joan McCracken, Herbert Evers, Eddie Dowling and Joseph Lautner.

Angelo (Scalera). There are parallels between "Angelo," a new Italian import, and such award-winning films as De Sica's "Bicycle Thief" and "Shoe-shine": Most of the actors are nonprofessionals, the camera is again focused on a little boy, and the war's aftermath of havoc is the genesis of the theme. "Angelo," however, is a relatively happy movie.

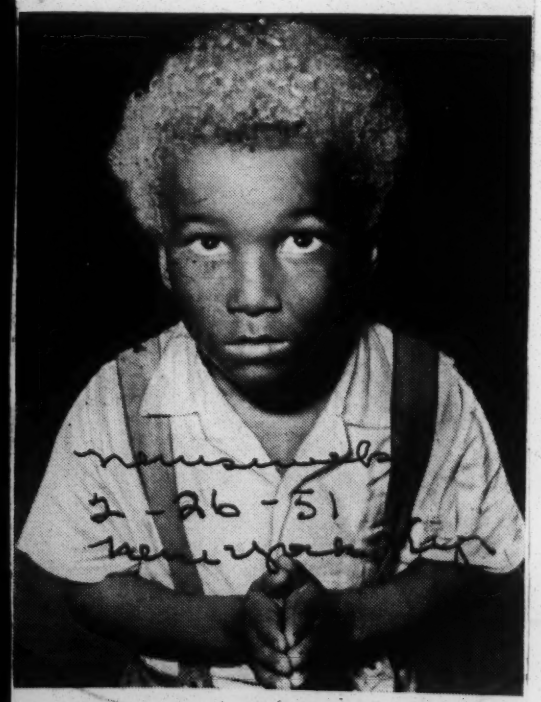
The action begins when Matteo Belfiore (Renato Baldini) is released from prison after serving five years for stealing bread during the war. He has been living only to see his son, Angelo, for his wife died in childbirth. When Matteo finally finds the boy in an orphanage, he discovers that the child is a mulatto, the son of his wife and an American Negro GI who was killed in the war.

Because Matteo is legally responsible for the child, he is forced to take him to live with him and Don Gennaro (Umberto Spadaro), his fellow café singer. Most of the film concerns Matteo's understandable resentment that gradually turns to love. In this Angelo is abetted by Don Gennaro, who even has the boy beaten up by some neighborhood kids to effect Matteo's compassion.

The cards are stacked against Matteo from the first; it is quite obvious that not even an unwilling father could resist the eager and prankish boy. Angelo is played, in a lively winning manner, by Angelo Maggio himself, the illegitimate son of a blond Italian woman and an American Negro soldier. The boy has been adopted by an Italian actor and his wife. The movie, however, does not close with the rapport between Angelo and his protector. If it had, it would have been a quiet but firm comment on prejudice. Instead there is a contrived finish that sends Angelo to the United States, thus carefully negating any significance in the engrossing action that precedes it.



Angelo Maggio is the child star of "Angelo," Italian-made film about an orphan, which has its American premiere in the Trans-Lux 60th Street Theater today.

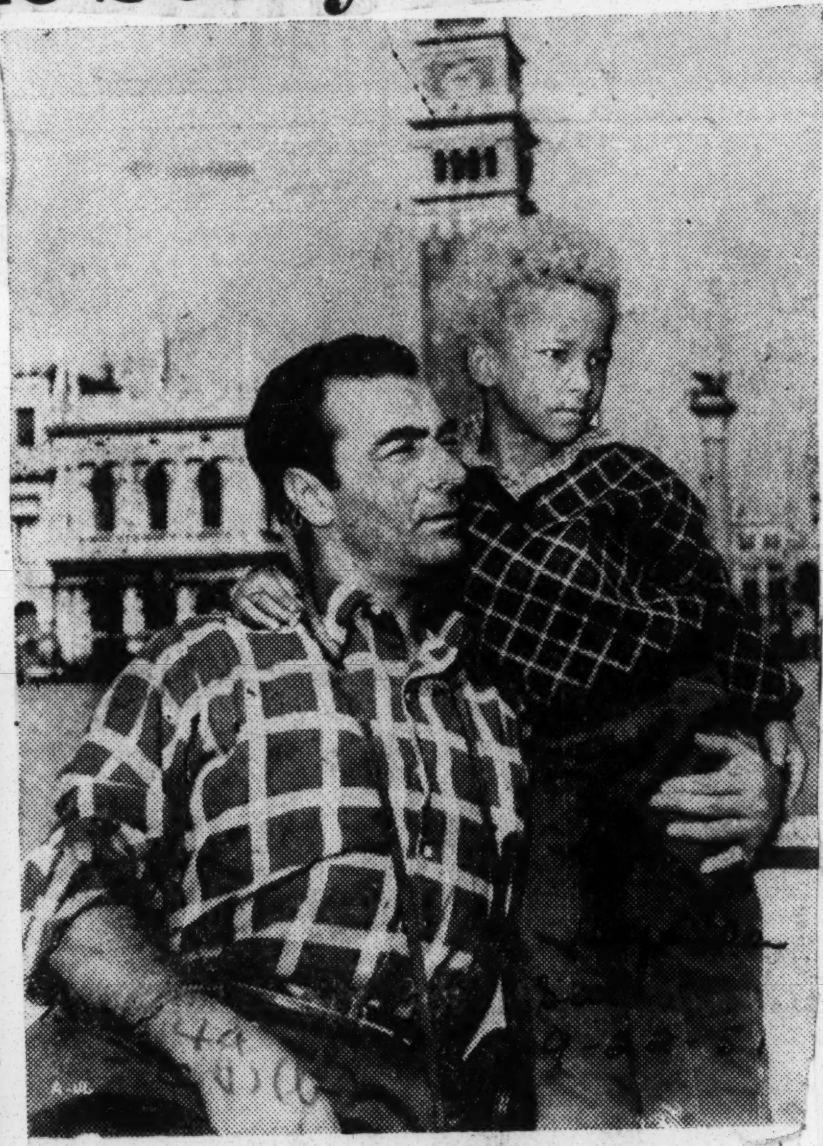


Angelo: The mulatto plays himself

See 'Angelo', True Story Of A War Baby In Italy

Youngster Brilliant In Role Of Own Life

ANGELO AND ORSON WELLES, DISCOVERER



ANGELO AND SCREEN 'FATHER'

"Angelo" an Italian Mulatto, born to a native girl and U.S GI stationed over there during world war II arrives in Chicago next week via the screen of the World Playhouse theatre, with the child himself in the title role.

"Angelo" is a soul stirring drama based on the actual life of the child and its parents. In the picture the child's mother dies at childbirth and while her husband is in prison. The picture also has the husband bitter toward, and refusing to accept, what the law decrees is his child and young Angelo returning to the states with the brother of his father who was killed in action. However digressing a bit we will relate the real story to you as we get it from Italy. The mother divorced her ex-prison husband and married another Italian who willingly accepted the child she loved so much. Today the trio, mother, Angelo and stepfather live together happily.

But back to the story as told in the picture opening at World Playhouse in two weeks:

MATTEO BELFIORE (RENATO BALDINI) is released from prison after serving a five year sentence for stealing bread during the war. He hastens to his old friend Don Gennaro (UMBERTO SPADARO), anxious to see his son who was born during his absence. Gennaro is evasive and embarrassed and tells him he has intrusted the child to Catari (IOLE FIERRO), a former sweetheart of Matteo's, because he felt the child needed the care of a woman. (Mattoe's wife having died in childbirth.)

Matteo, becoming more anxious and impatient to see his son, seeks out Catari who also seems to be upset at his arrival. She explains that the boy is in an orphanage and, not waiting for any further details, he rushes to the institution and demands the child. The Head Sister questions Matteo with great care to assure herself that the youngster will have the proper home and attention and after she has finished she sends for the child.

Suddenly the door opens and Matteo, happy with anticipation, turns to embrace his son. In the doorway stands a small child with dark skin and blonde hair. Not believing his eyes he tells the Sister that she has made some mistake, but she explains that it is the child his wife bore and according to the paternity laws, is therefore his son.

Looking at the little boy with dark skin he knows that his wife has been unfaithful to him and he flees the orphanage leaving the child behind.

He returns to his friend and ex-sweetheart who tells him not to condemn his dead wife as many things happen during war. So when the sister appears and tells him it is his duty to take care of the boy, Matteo doesn't have the courage to reject him, although he gives every evidence of hating the unfortunate youngster.

Matteo goes to a legal expert to see if he can't prove the child is illegitimate and therefore not his, but he runs into so much red tape he realizes it is all but impossible to disclaim responsibility for the little boy.

Matteo and his friend go back to their old job of singing and playing in cafes, taking little Angelo along to collect the money. Although he has won the affection of Don Gennaro he senses that his father hates him and the boy suffers much. Don Gennaro plots to make Matteo less hateful to Angelo, hoping that he will come to love him. He even pays a group of children to give Angelo a fake beating in order that Matteo will rescue him and feel some pity and compassion.

When Angelo falls ill, Matteo realizes that he has learned to love the child, and prays for his recovery. When the crisis is over a new relationship springs up between the man and boy.

But at Angelo's birthday party an uninvited stranger appears and asks to speak to Matteo alone. He explains that he has come to Italy from the United States to find his dead brother's son, a little boy born during the war to an Italian girl and an American GI. He explains that he had only recently received the uniform of his brother, who had been killed in the North Italian Campaign, in the lining of which was a will telling of the child's whereabouts and requesting he be adopted and returned to America.

Matteo is desperate because he doesn't want to lose Angelo but he knows the only thing that really matters is the boy's happiness. He returns to the party with the stranger and it is only a matter of time before the innocent reactions of the child decide the question.

49c(1) (b) 1951 Dectective Story

The Passing Show

Young Negro Acting Star Takes a Look at Theater

By Jay Carmody.

Sidney Poitier, the tall, trim young Negro actor playing the lead in "Detective Story" at the Howard Theater, creates illusions for audiences, as any talented performer is supposed to do.

He avoids them for himself.

Poitier, in common with all has given deep thought to the problem of the Negro actor. One result of his reflection is to have avoided a feeling that he, personally, is the particular victim of a professional injustice.

"Actually," says the keenly observant young man who played the doctor in "No Way Out," "the problem of the white and Negro actor in the theater is identical. It is the problem of getting a job, and it is terribly hard for either or both. There are more actors than jobs. (In the case of the Negro, well, his opportunities are more limited because the parts he can play just are not written so often as the others. It is a bad break for both, that's all."

Does Poitier think that the theater's opportunities for Negro actors would be enhanced if the talented writers of his race were to devote themselves more energetically to the theater? Especially in terms dealing more broadly with Negro life, instead of merely the frustration inherent in the race problem itself.

"Practically, no," he says.

"I have writing friends, greatly gifted. They are more aware than I am of the drama that exists in Negro life apart from the problem of tension. I am thinking of a couple right now who have literally stacks of such plays that deal with the problem of just living. But, who is going to produce such plays? An 'Anna Eucasta,' yes. It is sensational and, so, marketable. People will go to see it because, as a Negro or a white play, it has excitement.

"But who is going to produce a simple play of Negro life, or any other kind of life? Entertainment is a commodity, made for sale. Producers ask themselves what the public will buy. Apparently what it is willing most of all to buy is the thing that is easiest to take, a musical, a comedy. There are exceptions, of course. Take 'Death of a Salesman.' It was a success. I still am surprised. I suppose it was so overwhelmingly powerful that it had to be. But it is the exception, and I think it is sad that such successes have to be the exception.

"Who's fault is this? Nobody's. And everybody's."

* * * *

As for all-Negro productions of Broadway successes such as his current "Detective Story" which was a Ralph Bellamy triumph, Poitier does not think they are the ideal solution of the actor's employment problem. On the other hand, he sees them as perfectly valid attractions in the theater.

"After all," he says, "the basic theme of this play, and so many others, is universal. They are not fundamentally white plays or Negro plays. They are plays about human existence and apply to one group of humans no more, or less, than to another."

Although the star of the film "No Way Out" can personally see no way out of the theater's current problems—and not merely the Negro actor's own dilemmas—he has hopes that one will be found.

The fact that the drama has survived a couple of thousand years gives him at least that much of encouragement and he, personally, does not believe in despair.

He is too intelligent for that, or for taking a falsely optimistic attitude.

* * * *

Ernie Emerling, who edits Loew's Movie Memo, is a wise, mild, articulate man who thinks Life magazine is more to be pitied than censured (although not much more) for its recent plop on the subject of movie theaters. Says he:

"We predict that the movies and television will find plenty of room in our lives and our economy to flourish together. The process of this adjustment already is well advanced; the first fears are passing and the American public is fitting both entertainments into its pattern of living—just as it did when it was the auto vs. the movies; radios vs. movies; saloons vs. movies; miniature golf vs. movies, etc., etc. There are seven days and seven nights in each week. Americans never have been unanimous in their entertainment moods and never have been so enamored of any form of entertainment that they have devoted all their spare time and money to that one type. That's why so many varying amusements have prospered. The good old American versatility will continue to prevail and embrace both the small screen of TV and the big screen of the theater."

What's this? Sanity creeping into this discussion?

* * * *

However, by way of proving that sanity in movie writing is not complete, here's the first paragraph of a release in today's mail:

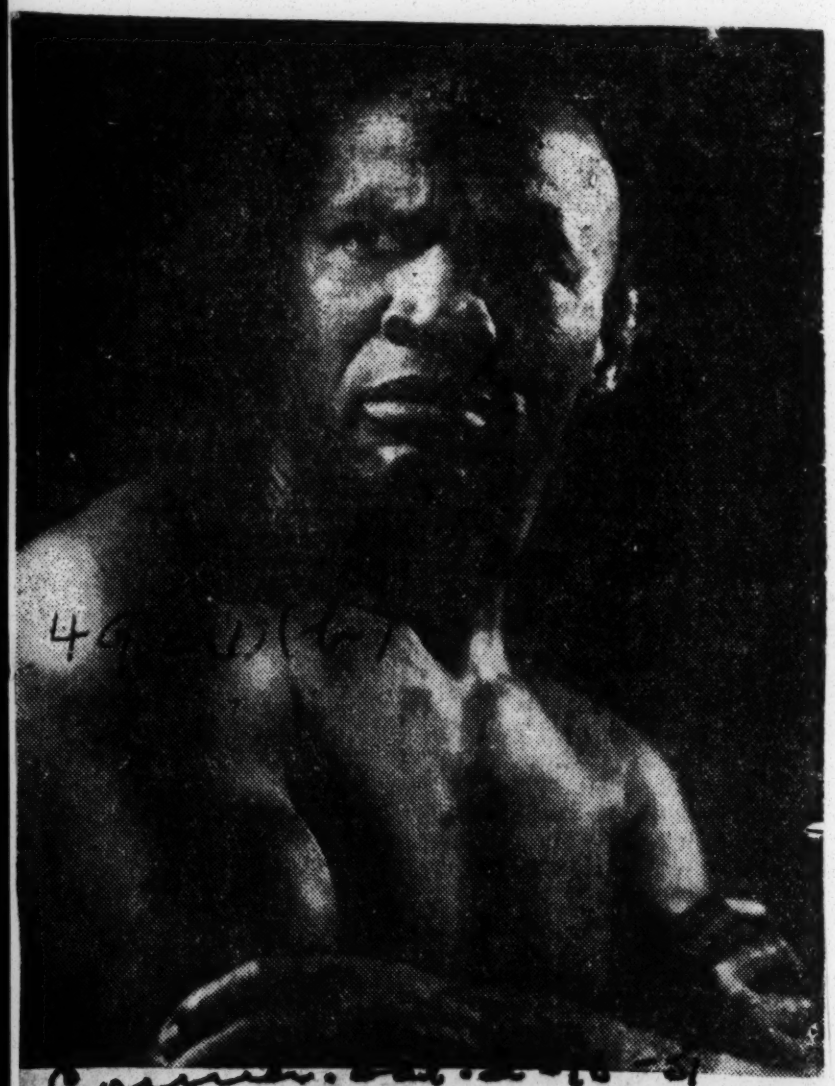
"Oak Ridge, Tenn.—The first 'atomic' premiere in film history and the Southland's first big cinema event since 'Gone With The Wind' is making more news than the A-bomb itself in its home city here. World events are standing still while preparations roll to a climax here to launch 'Mister Drake's Duck,' a film comedy about a duck that lays uranium eggs at the Grove Theater, Oak Ridge, on August. 30."

See? Everything's funny, if you got the angle.

Tenfi'atio

49c(1) (b) 1951

DRUMS IN THE NIGHT



In Big Role— Don Blackman, former wrestler, recently completed the leading role in the Crosby Enterprise production, "Drums in the Night." Blackman plays the part of Chief O'Kiwo, Oxford graduate who returns to Africa to rule his people. For years Blackman has divided his time between wrestling and the stage. His training for the stage was received in Bucks County Playhouse of New Hope, Pa., where many stars try out their Broadway vehicles. Theron Banberger is director.

THE THEATERS

By OTIS L. GUERNSEY Jr.

"THE GREEN PASTURES"
BROADWAY THEATER

A fable written and staged by Marc Connelly, suggested by Roark Bradford's Southern Sketches, "Ol' Man Adam an' His Chillun," settings by Robert Edmond Jones and presented by The Wigreen Company in association with Harry Fromkes

The Fields Are Still Verdant

A SUNDAY school child's eye view of Old Testament heaven and earth is filled with a gentle and attractive humor in a revival production of "The Green Pastures" at the Broadway Theater. This Marc Connelly dramatization of sketches by Roark Bradford, with its all-Negro cast dominated by De Lawd himself, has returned to the scene of its former triumph with the angels, archangels, prophets and sinners coming to fanciful life for the benefit of a new group of theatergoers. In it William Marshall, playing Jehovah with a mellow dignity, leads this colloquial heavenly host in measures of wonder and delight. Its overtones of pathos are somewhat muffled in this version, but on the whole "The Green Pastures" should not disappoint old acquaintances and should captivate new ones.

Under Connelly's own direction, the revival is at its best when it is most a folk tale translating old character symbols into modern equivalents. The two cleaning-woman angels with their calico-covered wings are, for instance, more successful figures than the noble young warrior Hezrel; and De Lawd's simple office with its window overlooking earth a happier setting than the dim impressionistic Eden. It is the simple, familiar transpositions of everything from an antic, fuzzy-winged cherub to bearded Abraham that cause "The Green Pastures" to radiate a unique charm down through the years. The imagination that saw heaven as a perpetual fish fry and Babylon as a night club is burning as bright as ever in this show.

* * *

Marshall gives a commanding performance as De Lawd in a composite of solemn bearing, granite features and a powerful voice that shakes the hearts of the wicked in tones that are almost musical. He keeps just a touch of the awe-inspiring country preacher in his performance, and, with a young face and gray hair, he has an ageless appearance that goes well with the role. Like the show itself, he is at his best in closest contact with human analogy. For this same reason Noah, as played by Alonzo Bosan in an engaging parody of a frustrated old parson, knee-deep in sin, is one of the most colorful figures in the revival. His argument with De Lawd over how much liquor to take on the Ark is a highlight of "The Green Pastures," a fable which reduces the celestial hierarchy to the dimensions of country folk and is most attractive when it is most intimate.

William Marshall

In "The Green Pastures"

One cannot do justice in a short space to the enormous cast of this production, whose performers include the choir directed by Hall Johnson singing twenty-four hymns and folk songs both on stage and off. The most impressive assistance through the seventeen scenes was offered in the vignettes provided by Margaret Williams as a heavenly gossip, Avon Long personifying wickedness in a pair of roles, Ossie Davis as the devoted Gabriel who eyes his horn longingly, Vinie Burrows as temptation before the Flood and John Bouie as Pharaoh. The Robert Edmond Jones sets are symbolic patterns, most of them hazed by a scrim. Connelly's most forceful mass effect is the shadowy Exodus, and, throughout, he deals more adroitly with warmth than with might. "The Green Pastures" has survived most hazards of rose-colored memory in a happy reunion with Broadway.

"Green Pastures" Cast

Mr. Desnee	John Marriott
Myrtle	Joyce Gissentanner
First Boy	Philip Hepburn
Second Boy	Pierre Dillard
Randolph	Ernest Bloomfield
Carlisle	Philip Brinson
First Cook	William Veasey
A Voice	William McDaniel
Second Cook	Alma L. Hubbard
First Man Angel	Avon Long
First Mammy Angel	Ethel Purnello
A Stout Angel	Anna Mae Richardson
A Slender Angel	Margaret Williams
Archangel	William O. Davis
Teacher Angel	Courtenaye Olden
Gabriel	Ossie Davis
God	William Marshall
Choir Leader	Rodger Alford
Custard Maker	James Fuller
Adam	William Dillard
Eve	Milroy Ingram
Cain	Van Prince
Zeba	Vinie Burrows
Cain the Sixth	Van Prince
Boy Gambler	Philip Hepburn
Gamblers	James Fuller, George Hill, John Rainey, George Royston, Robert McFerrin
Voice in Shanty	Anna Mae Richardson
Noah	Alonzo Bosan
Noah's Wife	Alma L. Hubbard
Shem	Robert McFerrin
First Woman	Milroy Ingram
Second Woman	Anna Mae Richardson
Third Woman	Tina Marshall
First Man	John Bouie
Flatfoot	Randolph Sawyer
Ham	William McDaniel
Japheth	George Royston
First Cleaner	Margaret Williams
Second Cleaner	Anna Mae Richardson
Abraham	Alonzo Bosan
Isaac	Robert McFerrin
Jacob	John Bouie
Moses	John Marriott
Zipporah	Milroy Ingram
Aaron	William Veasey
A Candidate Magician	Rodger Alford
Pharaoh	John Bouie
A General	George O. Willis
A Concubine	Courenaye Olden
A Manicurist	Tina Marshall
First Wizard	William O. Davis
Second Wizard	Jack Carr
Head Magician	Avon Long
Joshua	Van Prince
Scouts	Calvin Dash, George O. Willis, Rodger Alford
Master of Ceremonies	Randolph Sawyer
King of Babylon	Avon Long
The King's Favorites	Hope Foye, Yvonne Jiggets, Jumel Jones, Milroy Ingram, Courtenaye Olden
Prophet	William Veasey
High Priest	John Bouie
His Guest	Tina Marshall
Corporal	Calvin Dash
Hezdrel	William Dillard
Second Officer	Robert McFerrin

Choir under the direction of Hall Johnson.

SYNOPSIS: Part I—1, The Sunday School; 2, A Fish Fry; 3, A Garden; 4, Outside the Garden; 5, A Private Office; 6, A Roadside and a House; 7, A House; 8, A Hillside; 9, A Mountain Top. Part II—1, The Private Office; 2, The Mouth of a Cave; 3, A Throne Room; 4, The Foot of a Mountain; 5, A Cabaret; 6, The Private Office; 7, Outside a Temple; 8, Another Fish Fry.

Theater

'Green Pastures' Delightful Play

By WILLIAM HAWKINS.

Type—Religious pageant.
Subject—Old Testament.
Is—American folklore.

"The Green Pastures" is quite distinct from modern theater. It goes back toward the early miracle plays, which started in the Church and were the forerunners of all forms of our drama.

Between 1930 and 35 the play ran continuously, touring the country, then returning to Manhattan before it finally closed. So to most people it is an old, cherished friend, and only the younger generation can discover it.

The play has no conventional form, as we think of comedies or dramas. It is the story of the Lord and His Angels and His people, as seen through the eyes of the devout Southern Negro. Probably no other people on earth has quite the same humor and imagination, and much of this is caught in Marc Connelly's play from the book "Ol' Man Adam an' His Chillun" by Roark Bradford.

Series of Tableaux.

The story of the Lord's creation of the Earth and Man, and His long fight against Man's evil, is told in a series of tableaux, often accompanied by the lovely spirituals of the Hall Johnson choir. The music is also heard between scenes.

Opening in a Sunday school, the fable moves on to a Fish Fry in Heaven. There the Lord decides to create the earth to drain off the Firmament He ordered for the custard.

In brief interludes we watch Adam and Eve, then Cain and Abel. Before long Noah is selected as the sole survivor of a wicked world, and the Flood takes care of the rest.

The second half of the play tells more of the Lord's struggle with Man's evil. Moses overcomes Pharaoh and leads his people to Canaan.

Sin in Babylon.

Before long there is the old, familiar trouble with sin in Babylon. The Lord renounces His people, until He hears of their faith that mercy can be found through suffering. Then by an echo of the Crucifixion, the Lord of Vengeance and Wrath is turned into a God of Mercy.

For this new production of "The Green Pastures," a worthy Lord has been found in William Marshall. He is an enormous and imposing man, with a fine voice and the ability to suggest quiet gentleness as well as unconquerable strength.

Dual Roles.

Many of the other actors play dual parts, and most of them seem fine. John Marriott is the Preacher who starts the whole play with his Biblical lesson to the children, and is also Moses. Avon Long appears several times, at his showy best as the King of Babylon.

One of the most winning performances of the year is that of Alonzo Bosan as Noah, and later on he appears as Abraham as well. William Dillard makes telling appearances, as Adam and later as Hezdrel. Ossie Davis' Gabriel is perfection.

The ladies are more difficult to identify, but Vinie Burrows and Alma L. Hubbard make strong impressions.

There are delightful touches through the play, such as the moment when the littlest Angel, with maribou-trimmed wings, suddenly swings on the Lord's arm as if it were the branch of a mighty tree.

Fanciful Moments.

Then there are the unforgettable moments, such as the cry, "Gangway for the Lord God Jehovah!" or the Lord's indignant question, "Admit I'm licked?" There are lovely fanciful ideas in the play, too, such as the moon's melting around the edges because the Angels beat their wings so hard when they fly over there on Saturday nights.

It may be quibbling, but I could wish some of the action was a little faster, and some of the waits between scenes shorter. If there was an over-all quality missing at the premiere, it was in the company not seeming to enjoy itself as much as it ought to. I recall the earlier production as brimming with cantagious pleasure, and I hope this company quickly achieves that state of mind.

UNITED FRONT REQUESTED:

Boycott 'Green Pastures,' Bishop Nichols Urges

By JAMES L. HICKS

NEW YORK—Bishop D. Ward Nichols, presiding prelate of the First Episcopal District of the AME Church last Sunday called on Francis Cardinal Spellman, the National Conference of Christians and Jews and leading Protestant clergymen to join with his church in a boycott of the current Broadway production "Green Pastures."

In an Easter morning message delivered to members of the Emanuel AME Church in Harlem, Bishop Nichols read the text of an open letter which he has sent to other clergy asking them to join with him in boycotting the play.

In the letter, Bishop Nichols termed the play a "shameful travesty on the folkways of a religion which never should have been written in the first place."

Perpetuates Stereotypes

"A cigar smoking Lawd, carrying on in the best "Amos and Andy" tradition, can serve only to perpetuate outmoded stereotypes of colored people and their religion," the letter said.

Bishop Nichols pointed out in the letter that he had no desire to advocate theatrical censorship in the strict sense of the word. But he declared he was asking for "good taste, dignity and truthfulness in dramatic presentation of religion."

He told Cardinal Spellman that "such distortions" of spiritual things as are found in the presentation of "Green Pastures" should be "condemned to the crap heap" just as the play, "The Miracle," was recently condemned. "The Miracle" was recently banned in New York State after Catholic group protested that it was a travesty on their religion.

Noble Sissle Disagrees

Informed of Bishop Nichols' position on the production, Noble Sissle, president of the Actor's Guild took a different viewpoint.

Mr. Sissle said:

"I think Green Pastures tells a story and it brings to the theatre a spiritual influence which is much needed in the world today. The nation needs the message brought to it by Green Pastures today much more than it needed it when the play was such a hit on Broadway in years gone by."

Bishop Nichols in commenting on the success of the play in 1930 and his boycott of it today, said:

"Admittedly, it was a box office success in 1930 because our concept of the role of colored people in the scheme of things had not then come of age. In 1951, when the world is faced with a breakdown of moral principles of living together in peace and harmony, nothing is more important than to uphold the sacredness of a people's religion."

TWO REVIVALS WIN 2-WEEK EXTENSIONS

Ticket Demand Encourages 'Green Pastures,' 'Springtime for Henry', to Continue

By SAM ZOLOTOW

A week-end spurt in business injected new life into "The Green Pastures" and "Springtime for Henry," which were to have been withdrawn Saturday night from the Broadway and Booth, respectively. Therefore, both revivals are doing their utmost to continue for two more weeks, if not longer.

In each case, the last-minute rush for tickets brightened the outlook for disheartened managements. Quickly the application of further economy measures, including modification of terms on both houses by the Shuberts, was gladly agreed upon. In all instances, receipts above a certain figure, based on a graduated scale, will increase the distribution.

Even with some previous reductions, "The Green Pastures" hasn't disentangled itself from the tentacles of a burdensome overhead. Effective this week, rock-bottom salaries will be paid to a large company, with royalties dropping to half or less if neces-

sary. And from now on, Harry Fromkes, co-sponsor with the Dwight Deere Wiman estate, will assume liability for any losses.

"The public can now demonstrate its support for Marc Connelly's Pulitzer Prize play and this week is their chance," it was said yesterday by Mr. Fromkes, who added: "If we can stay on a while longer, the offering will be transferred to a smaller house."

Containing only a cast of four headed by Edward Everett Horton, Benn W. Levy's comedy, "Springtime for Henry," naturally isn't confronted with the manifold problems of "The Green Pastures." With "Henry," too, everything has been shaved down as much as possible by the producers, Harald Bromley, George Brandt and Richard Doscher.

LEADING PERFORMERS IN REPRIEVED REVIVALS

William Marshall, left, and Edward Everett Horton, whose engagements in "The Green Pastures," and "Springtime for Henry," respectively, have been extended.

'Like A Nach'l Man'

Author of 'Green Pastures' Finds A New 'Lawd' Right Under His Nose

Search for Lead In Revival Ends

By JACK GAVER
United Press Drama Editor

New York, Jan. 25.—"De Lawd" is again walking the earth like a nach'l man, and a quest that Marc Connelly pursued for years up and down and across the land has ended right under his nose on Broadway.

"De Lawd," of course, is the leading character of Connelly's Pulitzer Prize play of 20 years ago, "The Green Pastures," which was a dramatization of the late Roark Bradford's stories about the Bible in terms of Negroes of the Deep South.

Various producers and Connelly have been planning for at least five years to revive the famous play, but there was always the stumbling block of finding just the right man to play "De Lawd."

Harrison Hard to Replace

"You see, we had such a perfect player for the role in the original production that not only were we who were connected with the play hard to please, but we had to be doubly careful that the public would accept the man following in the steps of Richard B. Harrison," Connelly explained.

Harrison was one of those theatrical miracles of a lifetime. He was not a professional actor as Broadway knows the term. He had spent a lifetime teaching, giving lectures, and readings. But, in his 60's, he was brought to Connelly's attention when the original production was being cast and the author knew immediately that here was the man to play "De Lawd."

He was benign, dignified, authoritative, a man who could give the impression of being out of time and place.

Played Role for Five Years

Harrison played the role throughout the country for five years and became one of the most beloved persons on the stage. He died while "The Green Pastures" was playing a return engagement in New York.

"He was the sort of man you couldn't follow with an understudy," Connelly said. "We closed the play at a time when it still would have had some years of life in it had Harrison remained alive.

"In recent years I've made special trips all over the country to look at actors suggested as possibilities for the role in the revival. I've seen many splendid people, but always there was some doubt. A couple of years ago we thought we were set with Jim Basquette, who was working in Hollywood. But he died.

Impressed With New Find

"About a month ago, after Dwight Wiman had taken over the revival responsibilities, we still didn't have our leading man. Then a friend of mine told me that the man we wanted not only was in New York but was in a Broadway play at the moment.

"So I went to the St. James Theater to see 'Peter Pan.' I watched William Marshall, a member of the pirate crew and understudy to Boris Karloff as Captain Hook. He is 6 feet 5 and apparently in his 30's. I was impressed. He came in and read for us and we signed him without any hesitation. His comparative youth is no factor; he is 'de Lawd'."

The only actor in an important role who was in the original production and will be back again is Frank Wilson. He plays Moses. However, Robert Edmond Jones again is the set designer and the choir and vocal arrangements are in charge of Hall Johnson as before.

"We hope that some of the little children we hired to play cherubs will be offspring of some of our original cherubs," Connelly said.

"As for the play itself, it required no rewriting or bringing up to date. However, I am dropping one brief scene—the one in which Cain met a girl. It never meant anything; in fact, it hurt the progress of the play and it was rather cheap."

There will be one big difference in the two productions. The original cost $75,000 to produce, the revival just twice that.

The revival opens in Boston February 12 and arrives here February 26, justs 21 years to the night since its first presentation.

IN CELEBRATED ROLE

William Marshall, who will appear as De Lawd in the revival of "The Green Pastures," due March 15 at the Broadway Theatre.

'The Green Pastures' Returns to Broadway

Courier Post 3-17-51

NEW YORK—"The Green Pastures," one of the American theatre's greatest hits, returned to Broadway this week. With a cast of seventy-five players, headed by William Marshall as "De Lawd," the Pulitzer prize-winning play moved back into the spotlight with Marc Connelly's production striving to duplicate exactly the original.

In addition to Marshall, the cast includes Frank Wilson, Van Prince, Alonzo Bosan, William Dillard, John Bouie, Ossie Davis, James Fuller, Milroy Ingram, Anna Mae Richardson, Vinnie Burrows, Margaret Williams, Randolph Sawyers and Alma L. Hubbard. The Hall Johnson Choir of thirty voices, a part of the original cast, is also featured in the revival.

IN PLAY — Willard Marshall stars as "De Lawd" in the new Marc Connelly production of "The Green Pastures" which opened on Broadway this week.

"The Green Pastures" made its initial bow on the stage of the Mansfield Theatre, Feb. 26, 1930. It was immediately acclaimed by both press and public and at the end of the season was awarded the Pulitzer prize as the best play of the year. It continued at the Mansfield for 557 performances, and, following this run, toured the country for four years.

The show made its first repeat Broadway appearance in February of 1935 and was set for another record run, but was forced to close after a few weeks due to the death of Richard B. Harrison, who had become so completely identified wtih character "De Lawd" that no successful substitution could be made at that time.

'GREEN PASTURES' RETURNS TONIGHT

Marc Connelly Comedy Will Be Revived at Broadway Theatre —Marshall in Chief Role

By LOUIS CALTA

Marc Connelly's Pulitzer Prize comedy of two decades ago, "The Green Pastures," will be revived this evening at the Broadway Theatre. The curtain will rise at 8 o'clock.

The Wigreen Company (the estate of Dwight Deere Wiman) and Harry Fromkes are sponsors of the attraction, a dramatization of the late Roark Bradford's stories about the Bible as visualized by Negroes of the deep South.

In the role of De Lawd, made famous by the late Richard B. Harrison, who died during the play's return engagement in New York, will be William Marshall. The engagement of Mr. Marshall for the principal role represents the end of a long and arduous search for a replacement for Mr. Harrison. For many years efforts to bring back the comedy failed because of the inability to cast the part of De Lawd. The problem was finally resolved one day when the author caught Mr. Marshall in a performance in the recent "Peter Pan."

Other principal players include Ossie Davis, John Marriott (substituting for the ailing Frank Wilson of the original cast), Alonzo Bosan,

Van Prince, John Boule, Minnie Burrows, William Dillard, Milroy Ingram, Anna Mae Richardson, James Fuller, Avon Long, Margaret Williams, Randolph Sawyer and Alma L. Hubbard. Altogether there will be seventy-five players, including the Hall Johnson choir of thirty voices.

The author has staged the production and Robert Edmond Jones has designed the scenery and costumes. This new presentation is said to be "an exact duplicate of the original," which chalked up 557 performances at the Mansfield Theatre here and which subsequently toured continuously for five years. The play was last revived in New York at the Forty-fourth Street Theatre on Feb. 26, 1935.

'Green Pastures' Boycott Is Urged

Religious leaders of all faiths were called on today to boycott the Broadway revival of "The Green Pastures" as an "irreligious and stupid" play.

The appeal came from the Rt. Rev. Decatur Ward Nichols, bishop of the first district of the African Methodist Episcopal Church.

Bishop Nichols sent an open letter to Francis Cardinal Spellman, the National Conference of Christians and Jews and a number of Protestant churchmen, including Bishop Henry Knox Sherrill. Yesterday he read the letter during Easter services at the Emanuel African Methodist Episcopal Church, 37 W. 119th St.

"A cigar-smoking 'Lawd' carrying on in the best 'Amos and Andy' tradition," declared Bishop Nichols, "can only serve to perpetuate outmoded stereotypes of Negro people and their religion."

He termed the Marc Connelly fable—a Pulitzer Prize winner—"a travesty of the folk-ways of religion."

The membership of the African Methodist Episcopal Church is estimated at about 900,000.

"The Green Pastures" is in its second revival in the Broadway Theater. When first produced in 1930, it ran for 640 performances. It was revived five years later and again this year.

Negro Bishop Raps 'Green Pastures'

By JOSEPH V. BAKER

The revival of "Green Pastures," a play depicting God as primitive Negro minds may have conceived the Biblical story, has been condemned by the First District of the African Methodist Church. The district's area includes New York, New Jersey, Delaware, Eastern Pennsylvania and Bermuda.

Bishop D. Ward Nichols, head of the diocese and one of the country's leading churchmen, said that the presentation was degrading to the present intellectual status of the Negro and should be barred. The churchman, in a letter to a number of distinguished religious leaders including Francis Cardinal Spellman, of New York, and Dr. Henry Knox Sherril, head of Episcopal Church in the United States, held that the play was also "a shameful disregard of the sacredness of religion."

DEPLORES REVIVAL

The correspondence, Bishop Nichols said, was occasioned "in the interest of morality, brotherhood and just plain ethics of democracy." The A. M. E. leader, who was elevated to his post from a pastorate in New York City, said that he deplored the revival of the play as a "travesty of the folkways of religion which should never have been written in the first place."

The criticism by the A. M. E. Church came just as "Green Pastures" was returning to Broadway after a trial opening here. The offering is approximately 20 years old and, according to its producers, had been left dormant because no Negro actor approximating the late Richard B. Harrison, who created the original role of "De Lawd," had been discovered.

CHANGE IN CONCEPTS

It is the passage of these years and the subsequent changes that have come over the Negro national community as regards exploitation of that group's past that contribute to the present reaction, Bishop Nichols indicated. In sharpening this point in his letter to churchmen and organizations such as the National Conference of Christians and Jews, Bishop Nichols said:

"Admittedly, the play was a box office success in 1930 simply because our concept of the role of Negro people in the scheme of things had not then come to age. In 1951, however, when the world is faced with a breakdown in the moral principles of living together in peace and harmony, nothing is more important than to uphold the sacredness of a people's religion."

STRESSES GOOD TASTE

Referring to "The Miracle," a film recently banned in New York largely as a result of disfavor in Catholic circles, as "the late counterpart" of the Green Pastures, Bishop Nichols said that he had no intention of attempting to establish theatrical censorship "in the strict sense of the word." Rather, his move was rooted in a desire for "good taste, dignity and truthfulness in the dramatic presentation of religion."

The A. M. E. criticism was largely pivoted upon the reflection the play casts upon religion as a whole. However, leaders in most of the Negro denominations have already expressed agreement with Bishop Nichols on the grounds that the drama "reflects especially upon the Negro portion of the Christian Church." In that regard, the African Methodist letter said that there was never a time when the Negro church has been more important.

'A MIGHTY FORTRESS'

"When one thinks of the tremendous efforts being made by the Soviet propagandists to dent the spiritual armor of the American Negro, we must concede that the Negro church is a most powerful factor in our present-day society," Bishop Nichols said. "It stands today, as always, a mighty fortress against all forms of irreligion and Communism, in particular."

Meanwhile, theatrical and motion picture circles have expressed "shock and considerable concern," as regards the position taken by the African Methodist First District. Most of the profession's anxiety, according to statements made public, revolves around the future of Negro actors who receive little or no employment unless cast in all-Negro productions.

INCLUDES NEGRO ARTISTS

Recently the National Association for the Advancement of Colored People and other Negro organizations indicated that they would strongly oppose exploitation of the uncomplimentary past of Negroes despite the exigence that Negro actors may be employed.

This position has already served to affect the possible presentation of the "Amos and Andy" show on television and may cause alteration or abandonment of "The Negro Story" now being cast by Metro-Goldwyn-Mayer.

As a part of the group's "frontal assault on discriminations of all kinds," the rule has also been broadened to include Negro artists, or actors, who perform before segregated audiences. Concerts by both Miss Marian Anderson and Duke Ellington, in Richmond, Va., have been affected, with the noted band leader preferring to cancel his appearance to avoid an NAACP boycott.

William Dillard's Roles In 'The Green Pastures' Add Luster to Career

NEW YORK—William Dillard, who plays the roles of Adam and Hezdrel in Marc Connelly's "The Green Pastures," feels that his work in this play is the most inspiring acting job in his long career. The handsome young man, whose well - developed physique made him a natural choice for the role of Adam, is known on the Broadway circuit for his various talents which include, in addition to acting, trumpet playing, singing and even a way with the carpenter's tools.

Dillard arrived in New York from his Philadelphia birthplace at 18 with a talented trumpet under his arm and went to work for some of the nation's top bands. The aggregations of Louis Russell, Lucky Millinder and Benny Carter featured the young man's horn.

He moved from the bandstand into the halls of the National Broadcasting Company where he worked as a staff musician—one of the first Negroes ever to be employed in this capacity.

MUSCLES NET PART

Dillard may never have discovered an interest in acting had not the war come along. His talents as a skilled machinist were being put to use for the war effort when he was sought out by John Hammond, who was seeking talent for Billy Rose's production of "Carmen Jones." Hammond found William in the machine shop and persuaded him to visit Rose for a spot in the show. One look at the well-developed muscles of Dillard and Rose hired him on the spot for the role of Pancho, the Brazilian prizefighter in the show.

This experience aroused Dillard's interest in the stage and he followed "Carmen Jones" with successful bits in "Memphis Bound" (here he got to play his trumpet again as Gabrielle), "Anna Lucasta," "Beggar's Holiday" (again the trumpet came in handy), "Temporary Island," "Regina" and "Lost in the Stars."

With such a variety of stage roles performed successfully, Dillard has rapidly become an important figure in Broadway circles. If they were not enough recommendation for his various talents, his radio and TV, as well as movie appearances would certainly assure him a place high on the list of today's top performers.

He won the Arthur Godfrey "Talent Scout" show singing and playing the trumpet 'way back in the days when even Godfrey had no sponsor. NBC's "Easy Does It" TV show likes him well enough to have had him around for ten performances already. Add to these, work with Paul Whiteman on radio, annual tours of Borscht Circuit Hotels, two engagements at Manhattan's Reuban Bleu night club and vaudeville at the Apollo and you get an idea how busy a good performer can be.

Dillard lives in New York with his family. His young son, Pierre, is also in the "Pastures" cast. What little spare time he has from his various show biz chores is spent in his basement where he works at his cabinet-making hobby and in learning to play a guitar, concert style.

Along with other members of the cast, Dillard is greatly impressed by the sincerity of the play "Green Pastures." He says of his final speech as Hezdrel, "He is trying to show man he must find God within himself and this we seldom do. Maybe this is where the church fails in its teachings and maybe this is why this show offers real spiritual meaning to those who see it. We can't consider this just another job in the theatre because getting across its message is a real responsibility."—BILLY ROWE

36 Persons Enact 46 Roles in 'Pastures'

Wigreen Co. (estate of Dwight Deere Wiman), in association with Harry Fromkes, presentation of Marc Connelly's new production of his drama with music, based on the Roark Bradford sketches, "Ol' Man Adam and His Chillun." Staged by Connelly; production designed by Robert Edmund Jones. At Colonial Theatre, Boston, Feb. 2, '51.

Mr. Deshee	Frank H. Wilson
Myrtle	Joyce Gissentanner
1st Boy	Philip Hepburn
2d Boy	Pierre Dillard
Randolph	Ernest Bloomfield
Carlisle	Philip Brinson
1st Man Angel	George Hill
1st Mammy Angel	Ethel Purnello
Stout Angel	Anna Mae Richardson
Sender Angel	Margaret Williams
Archangel	William O. Davis
Teacher Angel	Courtenaye Olden
Gabriel	Ossie Davis
God	William Marshall
Choir Leader	Roger Alvord
Custard Maker	James Fuller
Adam	William Dillard
Eve	Milroy Ingram
Cain	Van Prince
Zeba	Vinnie Burrows
Boy Gambler	Philip Hepburn
Noah	Alonzo Bozan
Noah's Wife	Alma L. Hubbard
Shem	Robert McFerrin
3d Woman	Tina Marshall
1st Man	John Bouie
Flatfoot	Randolph Sawyer
Ham	William McDaniel
Japheth	George Royston
Abraham	Alonzo Bozan
Isaac	Robert McFerrin
Jacob	John Bouie
Moses	Frank H. Wilson
Aaron	William Veasey
Pharoah	John Bouie
General	George O. Willis
Concubine	Courtenaye Olden
2d Wizard	Jack Carr
Head Magician	James Fuller
Joshua	Van Prince
Master Ceremonies	Randolph Sawyer
King of Babylon	James Fuller
Prophet	William Veasey
Corporal	Calvin Dash
Hezdrel	William Dillard
2d Officer	Robert McFerrin

Singers: Mabel Bergen, Maudine Brown, Miriam Burton, Louise Hawthorne, Oci Johnson, Madeline Preston, Louvinia White, Alice Ajaye, Leona Avery, Willie Mays, Louise Parker, Curtis Hawkins, Herbert Wiant, Beecher Wilson

PASTURES

BOSTON — Forty-six character roles are being enacted by 36 persons in the current revival of "The Green Pastures" which opened here last week at the Colonial Theatre.

The cast, augmented by 14 singers, under the direction of Hall Johnson, who provides the musical background.

Central character in the play is William Marshall as De Lawd, who although much younger than the late Richard B. Harrison for whom the role was created 21 years ago, gives the role a convincing, spiritual quality.

Doubles in Play

Doubles and triple roles in the play are performed as follows: Frank Wilson, as Mr. Deshee and Moses; Van Prince, Cain and Joshua; William Dillard, Adam and Hezdrel; Philip Hepburn, 1st boy and boy gambler; Randolph Sawyer, Flatfoot and master of ceremonies; Robert McFerrin, Shem, Isaac and nd officer; John Bouie, 1st man, Pharoah and Jacob; Alonzo Bozan, Noah and Abraham and William Veasey, Aaron and Prophet.

The show is scheduled to move into Philadelphia next week on its second leg before opening in New York, where it ran for five years before closing.

Frank Wilson To Play Moses In 'Green Pastures'

NEW YORK— (NNPA) — Frank Wilson, who will play Moses in Dwight Dere Wiman's revival of "The Green Pastures," is the only member of the original company of the Marc Connelly play which opened at the Mansfield Theater twenty years ago next February 26.

Others who have been engaged for the cast are Ossie Davis, Alonzo Bosan, Van Prince, William Dillard, And Alma Hubbard.

William Marshall has the role of DeLawd in the production which is again being designel by Robert Edmond Jones.

"The Green Pastures" will open February 12 in Boston where it will play for two weeks before coming to Broadway on February 26.

'The Green Pastures' Now in Rehearsal

Dwight Deere Wiman's "The Green Pastures" is now in rehearsal under the direction of author Marc Connelly. In addition to William Marshall, who will play "De Lawd," the cast includes Frank Wilson, Ossie Davis, Alonzo Bosan, Van Prince, William Dillard and Alma Hubbard (Mrs. Noah).

"The Green Pastures" will have its first out-of-town showing in Boston Feb. 12. Afterss two-week stay in that city it will arrive in New York and open Feb. 26, exactly 20 years to the night since its first presentation.

New Star—Six-foot five with a resonant speaking voice, William Marshall moved into the Broadway spotlight last week in an outstanding portrayal of De Lawd in the "Green Pastures." It is almost as easy to predict his success with the backers of the audience as it is to predict his future as an actor. They'll love him.

Broadway Cheers Return Of 'The Green Pastures'

NEW YORK—"Although Richard B. Harrison has gone to his reward, 'The Green Pastures' remains green, disarming and moving," says the New York Times in reviewing the revival of Marc Connelly's Pulitzer Prize winning play which reopened on Broadway last week. With William Marshall satisfying all the artistic requirements of the leading role supported by a cast of seventy the play proved that time has not dimmed the appeal of this great classic of the American drama.

The production offers no changes in the now famous story which imaginatively shows Heaven as a perpetual fish fry and Babylon as a night club. Its charm radiates from its tender loving and deeply touching treatment of a folk lore which reduces the hierarchy of Heaven to the simple understanding of country folk.

As directed by Connelly, the play is imaginative and stirring. Among the most memorable scenes are Adam's happy arrival in the Garden of Eden; Noah's hospitality to the Lawd and his command of his Ark; the flight of the children of Israel and the affectionate farewell to Moses.

Since the standard for the role of the Lawd was so permanently established by the late Richard B. Harrison, Marshall's performance is almost automatically compared to it. His performance is one of mellow dignity and his commanding physical appearance and voice lend power to the role. Perhaps his greatest handicap is his comparative youth, a problem which he surmounts in his effective portrayal of the role.

It is difficult to do justice to the enormous cast which includes the Hall Johnson Choir. However, notable contributions were made by Margaret Williams as a heavenly gossip, Avon Long in two roles, personifying Wickedness, Vinie Burrows as Temptation, and John Bouie as Pharoah. John Marriott as Moses, and William Dillard in a dual role.

DAVIS GOOD

Perhaps second only to Mr. Marshall's was the performance of Ossie Davis as a good-humored, but respectful Gabriel.

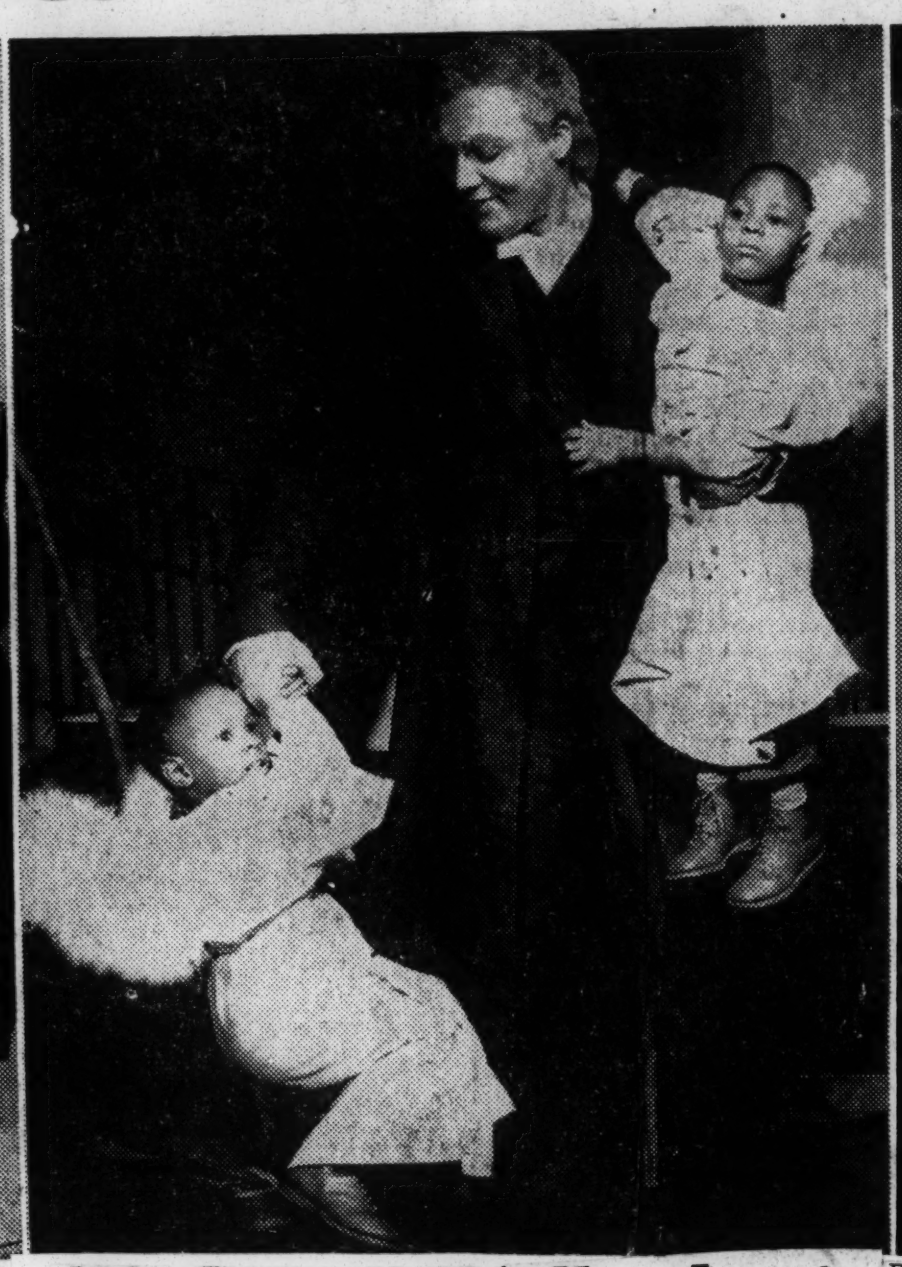
Boy Gambler	Philip Hepburn
Gamblers	James Fuller, George Hill, John Rainey, George Royston, Robert McFerrin
Voice in Shanty	Anna Mae Richardson
Noah	Alonzo Bosan
Noah's wife	Alma L. Hubbard
Shem	Robert McFerrni
First Woman	Milroy Ingram
Second Woman	Anna Mae Richardson
Third Woman	Tina Marshall
First Man	John Bouie
Flatfoot	Randolph Sawyer
Ham	William McDaniel
Japheth	George Royston
First Cleaner	Margaret Williams
Second Cleaner	Anna Mae Richardson
Abraham	Alonzo Bosan
Isaac	Robert McFerrin
Jacob	John Bouie
Moses	John Marriott
Zipporah	Milroy Ingram
Aaron	William Veasey
A Candidate	Magician Rodger Alford
Pharoah	John Bouie
A General	George O. Willis
A Concubine	Courtenaye Olden
A Manlcurist	Tina Marshall
First Wizard	William O. Davis
Second Wizard	Jack Carr
Head Magician	Avon Long
Joshua	Van Prince
Scouts	Calvin Dash, George O. Willis, Rodger Alford
Master of Ceremonies	Randolph Sawyer
King of Babylon	Avon Long
The King's Favorites	Hope Foye, Yvonne Jiggets, Jumel Jones, Milroy Ingram, Courtenaye Olden
Prophet	William Veasey
High Priest	John Bouie
His Guest	Tina Marshall
Corporal	Calvin Dash
Hezdrel	William Dillard
Second Officer	Robert McFerris

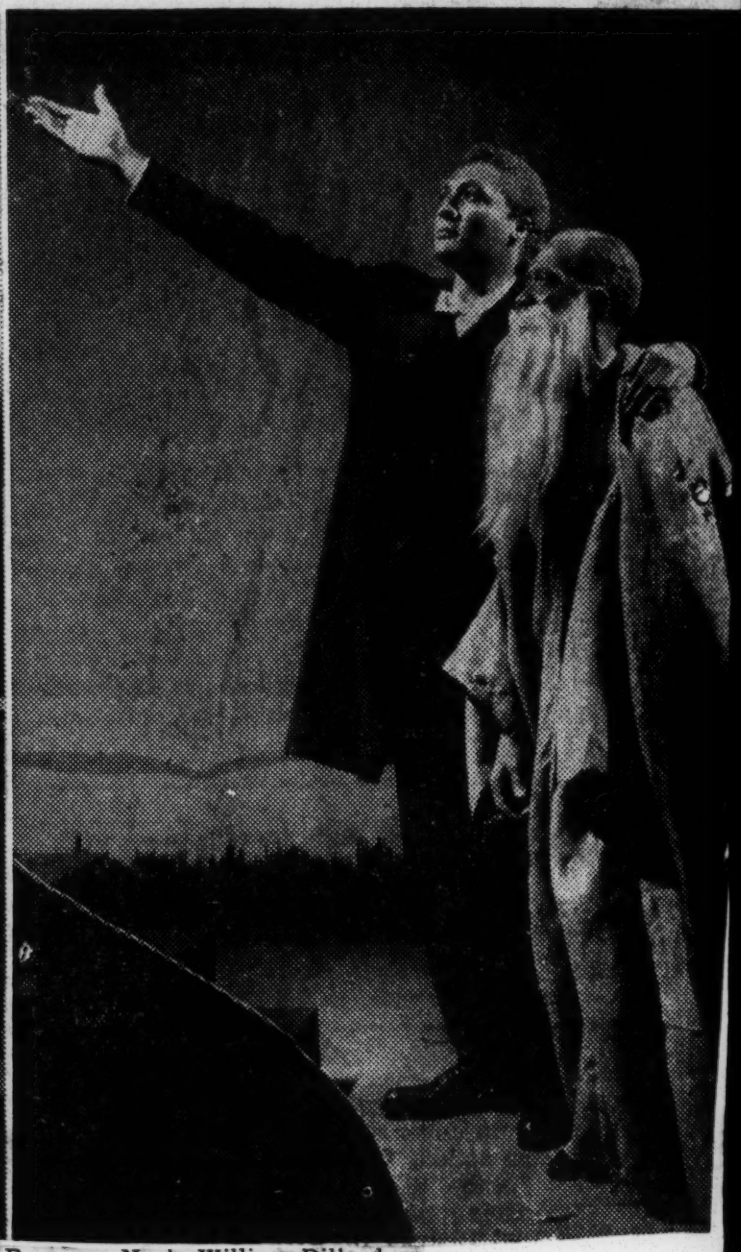
Choir under the direction of Hall Johnson.

"THE GREEN PASTURES" CAST

Mr. Deshee	John Marriott
Myrtle	Joyce Gissentanner
First Boy	Philip Hepburn
Second Boy	Pierre Dillard
Randolph	Ernest Bloomfield
Carlisle	Philip Brinson
First Cook	William Veasey
A Voice	William McDaniel
Second Cook	Alma L. Hubbard
First Man Angel	Avon Long
First Mammy Angel	Ethel Puhnello
A Stout Angel	Anna Mae Richardson
A Slender Angel	Margaret Williams
Archangel	William O. Davis
Teacher Angel	Courtenaye Olden
Gabriel	Ossie Davis
God	William Marshall
Choir Leader	Roger Alford
Custard Maker	James Fuller
Adam	William Dillard
Eve	Milroy Ingram
Cain	Van Prince
Zeba	Vinie Burrows
Cain the Sixth	Van Prince

'Green Pastures' Still a Great Experienc





'Green Pastures' — One great play destined to become part of American folklore is Marc Connelly's "Green Pastures." Above are scenes from the play now showing in New York at the Broadway Theatre. Left: Noah (Alonzo Bosan) makes plans with De Lawd (William Marshall). Center: Cherubs (Ernest and Eugene Bloomfield) frolic with De Lawd. Right: De Lawd points to the Promised Land where Frank Wilson hopes to find peace. William Marshall scored a success in his role as De Lawd.

'De Lawd' Walks Again As A Natural Fiaure

By GLADYS P. GRAHAM

NEW YORK—A great new "De Lawd" has hit Broadway in the new revival of "Green Pastures" after a 21-year absence from the "Great White Way." Production was hailed by critics and first nighters alike at the Broadway theatre Thursday. The show's new star is William Marshall, Gary, Ind., actor, who formerly served as understudy to Boris Karloff in "Peter Pan." Mr. Marshall plays the role of "De Lawd" with an air of devoutness befitting the most sacred of churches.

He and the cast received thunderous ovation after ovation and curtain call after curtain call for their work in Marc Connelly's revival of "Green Pastures," on opening night last week. Connelly directed and Edmond Jones produced the play. It is a presentation of the Wilgree company in association with Perry Fromkes.

Directing the choir and music of this production was the internationally famous Hall Johnson. Playing well in supporting roles of this superb presentation, were:

John Marriott as Moses, Alonzo Bosan as Noah, William Dillard as Adam, Van Prince as Cain, John Bouie as Pharoah, Avon Long as an angel and first man, Ossie Davis as Gabriel, Milroy Ingram as Eve, Alma Hubbard as Noah's wife, and William Veasey as Aaron.

The huge choral backdrop provided music throughout the play. The scenes were featured by excellent lighting, colorful costumes, narration, and splendid choral singing.

Marc Connelly is to be congratulated on his excellent revival of this immortal play. And so should Marshall, the son of Mr. and Mrs. Vreen Marshall of Gary, be praised for his performance as "De Lawd."

BEDLAM PLUS BUBBLE GUM

By LEWIS NICHOLS

AT the end of the first act of "The Green Pastures," De Lawd is moved to troubled philosophy. Earlier admitting He had not been too pleased with the job He had made of the earth and, having just sent the deluge as correction, He speaks with the air of one who clearly is holding the tail of a lion. "You know dis thing's turned into quite a proposition," He remarks to Gabriel. Speaking of the over-all world, that description might be sufficiently adequate, but to pin point that section of the world which lies closest to De Lawd as He speaks, it becomes the most casual of understatements. For backstage at "The Green Pastures" is more than quite a proposition. It is the real thing.

Those backstage at "The Green Pastures" are fond of referring to their place of employment as one of organized confusion. That also is casual understatement. Backstage at the Broadway Theatre is a place where angels move about at a dead run, slowing to dignity only as they reach the stage, a place where any scene change taking more than forty-five seconds calls for morbid investigation. It is a place where young actors are forcefully warned not to go touching Gabriel's trumpet, and where measles currently is the dreaded occupational disease. It is a place where stagehands are setting up scenes so far ahead of the one then playing as to be almost in the next performance, after their suppers.

Backstage Requirements

Backstage is a place of milling prophets, Pharaoh's courtiers, the animals of the Ark, Sunday school students, Marc Connelly, the burning bush and an intercommunication system which, should it ever short-circuit one night, would certainly bring the real Mephisto into the middle of the heavenly fish fry. It is also a place which, were it not crowded enough in itself, must hold two of the biggest men in or out of the theatre—Hall Johnson, who, unseen by the audience, leads his choir, and William Marshall, who, as De Lawd, walks through the confusion with the same serenity he shows upon the stage.

Backstage at "The Green Pastures" is no place for leisure, for calm reflection or for anyone not nimble of foot and in excellent physical condition. In addition to over thirty regular players and the usual complement of stagehands, there are thirty members of Mr. Johnson's choir, who gallop. They spend some of their time on stage, some in the leaf-covered orchestra pit and the remainder in a subterranean race from one to the other, shedding or donning costumes as they go. The members

Children Add to Tumult Behind the Scenes at 'Green Pastures'

of the choir will have thinned out nicely by June, those surviving. And when the treadmill is in operation, stagehands stand at the far end, impartially grabbing as they arrive both the props and the children, tossing them back into the general turmoil behind. Perhaps it is not for nothing that that particular treadmill began life with "On Your Toes," for both stagehands and children must be that, without nodding.

The ending of the deluge scene is the time when backstage activity reaches its ultimate in full, rich chaos. The rain having started, thus proving Noah right, the mob of his detractors rushes blindly for shelter, which means blindly for the wings. This involves an intricate type of race, the obstacles not to be run into and seriously injured including a stagehand operating a wind machine, another standing by the metal sheet and prepared to make thunder, and the stage manager signaling with a flashlight when he is to do so. After the deluge scene, the whole area backstage at the Broadway seems cold and even a little damp, and perhaps it is not for nothing that the younger members of the company thereafter are requested to take to cots in their dressing room and get what rest they can. To be sure, the feeling of cold could be nervous reaction to the fact that the impossible has just been brought off again.

William Marshall.

It is Ben D. Kranz, the production stage manager, who sits on this powder keg, sitting calmly although it obviously is hazardous work. In addition to the usual functions of a stage manager, he has several that are unique to "The Green Pastures" as opposed to a drawing room comedy, say, with four actors, all adult. In addition to starting the race, which is any performance, and seeing that everyone runs it fairly, he must also be something a little special for the children. What he must be is, of course, a combination Mr. Chips and the warden at Alcatraz, prepared to award with a smile and punish with a scowl. Mr. Kranz also is an off-stage noise. At the time of the Creation, he leaves off discussing things by intercom with the far-away Lights and Pit and becomes "bob white." Very realistic, too, as though looking for a mate.

Children Are Children

The children form one of the most charming features of "The Green Pastures," but they also are children. Mr. Kranz' professional day starts just before the curtain goes up for the Sunday school scene. Assuming his most terrifying Alcatraz manner, he fiercely utters that modern biblical injunction—"Get rid of that bubble gum!" The treadmill he uses for punishment and reward. The smaller children get a ride across the stage each performance, obviously the big moment of the show, whatever the critics may say. Mr. Kranz sees that only the just go riding, the unjust being taken off immediately. Not long back, measles swept down the treadmill, and losing that mighty ride, twice on matinee days, was the worst part of being kept home sick, with a doctor.

There are thirteen children in the cast, ranging up in age from five years, dressing rooms segregated according to age groups, with a firm hand directing the older, a gentle, maternal hand for the younger. The bright, gleaming horn of Gabriel, waiting with the other props off-stage, not only is a natural magnet, a lodestone, but it also is strictly off bounds. Passing by to take their places on the stage, the children may look at it but may not touch, on penalty of loss of treadmill. The other day, a mother, bringing one of the actors to his work, carried as well that actor's baby sister. Passing the horn, she pointed it out, and if there are those who think all babies are without expression, they do not know those who plan to work in "The Green Pastures." That one was thinking almost audibly that only four and three-quarters years separated her from the promised land.

Mr. Kranz is interested in that trumpet also. If, some night, the thin thread snaps and backstage is dropped into complete insanity, he, himself, plans to blow it. Just to see.

FROM STEEL MILL TO FAME:

An Aunt's Faith in Him Made Marshall a Star

Marshall Wanted to Be Singer; Ended Up Acting

HOLLYWOOD — William Marshall, a veritable giant of a man, standing six feet, five, and weighing 225, began the hectic process of turning film star only a few weeks after having achieved note on Broadway as the "Lord" of "Green Pastures."

In the revival of that spiritual drama, Marshall proved that the "Lord" was ageless, for Marshall was and is only 26.

Many had thought him too young to follow in the venerable pattern woven 16 years before by Richard B. Harrison, an actor well into his sixties at that time.

Skeptical of Youthful Looks

Hollywood looked with skepticism upon Marshall's age when 20th Century-Fox considered him for King Dick in "Lydia Bailey," a screen story of the birth of Haiti which also stars Dale Robertson and Ann Francis.

Roberts had pictured King Dick, leader of the loyal Fellows of Toussaint L'Overture, leader of considerable fortitude, both physically and in thought, who outmaneuvered Napoleon in his grandiose plans to subdue Haiti and establish it as an outpost bastion of French rule in the New World.

Film Test Convincing

King Dick looked to Jules Schermer, the producer, and Jean Negulesco, the director, as a man older than Marshall, and hence more experienced in the kind of wily intrigue needed to balk a master schemist like Napoleon.

They chose Marshall after a lengthy film test indicated he could bring to King Dick the dignity of a zealous patriot who was unswerving in his devotion to Haiti.

Shows Pride in Role

Marshall brought to the role not only a commanding physique and a deep, lyrical bass voice but also a pride in his labor seldom

found on a movie set.

He worked first in the steel mills of Gary, Ind., and later as a stevedore on the New York docks to earn money for lessons in commercial artistry, voice and drama.

In his native Gary, his parents, Dr. Vereen Marshall, a dentist, and Thelma Marshall, a social worker, taught him "old fashioned virtues."

Worked in Steel Mill

"They taught me," he said, "that only by hard work and study could I hope to find a place for myself."

His "hard work" included rolling locomotive wheels that weighed a half ton about the steel mill yards for $5.80 a day and picking cherries for $2. His "study" included, once he had finished with high school, courses at the Art Students League in New York.

Encouraged by Aunt

"I went to New York to become a commercial artist," he said, "but couldn't find a job. I lived with an aunt, Thyra Edwards, a woman who firmly believed a young man should develop all possible talents and insisted I study with a voice coach, Abbie Mitchell."

He made his first appearance as a singer with "Carmen Jones," singing with a chorus from the orchestra pit. His career as a singer was spasmodic, so he took a job as a $5-a-day stockroom clerk with 20th Century-Fox in New York, the same studio tha, seven years later also, was to sign him for "Lydia Bailey."

Wanted to Be Singer

"Although I handled film all day long," he said, "the thought never entered my head that I'd like to get into the movies. I still wanted to become a good singer."

By accident he landed a job as understudy to William Vesey in "Our Land," which led to jobs as understudy with Juano Hernandez in "Set My People Free," Todd Duncan in "Lost in the Stars" and Boris Karloff in "Peter Pan."

Playing brief bits in these same shows, the only time he ever appeared on stage as an understudy was for Karloff and then again, nobody paid him more than a passing interest.

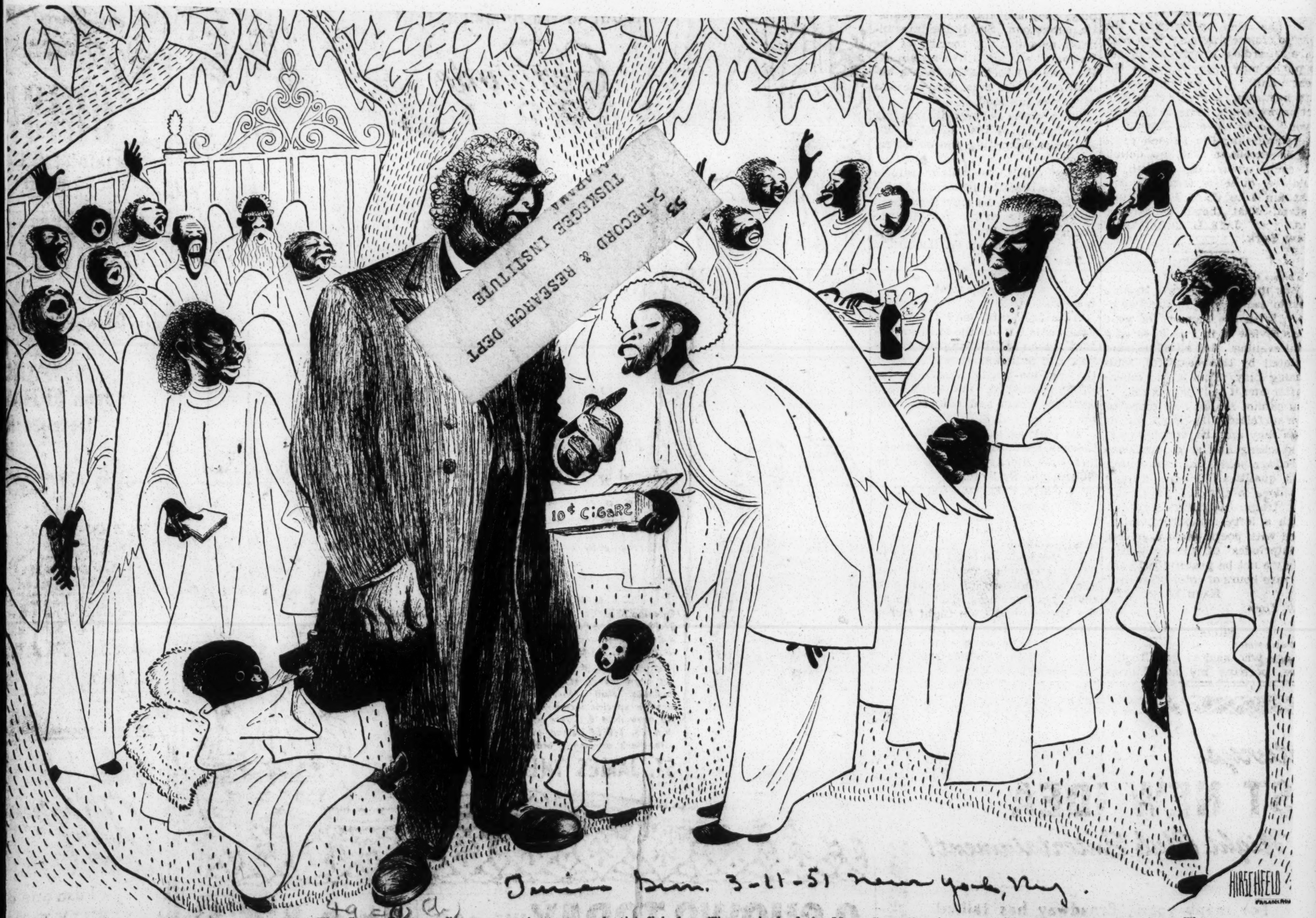
Out of Buffoon Class

He has brought "human dignity" to King Dick, and moulded him after the manner of the Haitian patriots of 1801, because he found satisfaction "beyond that of an actor in playing the part of a man who was an admirable character."

"We have had colored people pictured so often as a stereotyped character, usually a buffoon," he said, "but this time he is drawn from history, from a period when he was resisting a tyranny that had engulfed most of Europe."

Marshall has a lucrative contract calling for two pictures a year in which he will be starred on equal footing with such actors as John Wayne, Tyrone Power and other Fox stars.

GREEN PASTURES



Junior Dem. 3-11-51 New York, N.Y.

William Marshall, portraying De Lawd in "The Green Pastures," accepts a cigar at a celestial fish fry. The revival of the Marc Connelly play opens Thursday at the Broadway Theatre.

NEWS AND GOSSIP GATHERED ON THE RIALTO

By LEWIS FUNKE

EVEN the lowliest sinner should recognize in the space above this department that De Lawd will be walking among his flock once again as "The Green Pastures" opens on Thursday at the Broadway.

To say that few other revivals of a modern play have been harder to achieve or more anxiously anticipated would border on understatement. Ever since the fondly remembered Richard B. Harrison died during the return engagement in New York in 1935, after playing De Lawd for five years, the search for a replacement for a new production has gone on.

Marc Connelly, who based the play on the Roark Bradford stories, chased down every lead suggesting a successor, traveled the length and breadth of the country and beyond. Producers, who wanted to bring the play to life again, did likewise. All of which, of course, places a great burden on young William Marshall, who has finally been chosen. Mr. Marshall, incidentally, as is so often the case, was discovered right here playing a pirate in "Peter Pan." From piracy to De Lawd may be a long jump, but everyone is hoping.

Revival of 'The Green Pastures' Took Sixteen Years—Sundry Other Items

Marshall Who Understudied Boris Karloff In 'Peter Pan' Astounds Critics With Acting In 'Pastures'

Gary is on the map. Only 30 miles away, and Indiana owns it, even though its main source of supplies and entertainment is Chicago, which is in Illinois. Gary moves into the spotlight through the fine acting of William "Bill" Marshall, the current edition of De Lawd in "The Green Pastures," which opened in Philly and moved to Boston this week, preparatory to its big trip, which is Broadway.

Those Broadway critics who have witnessed the "prairie runs" say Marshall is great in the part. He is quite young, being 26, but has height, grandeur, dignity and supernatural patience of the figure he embodies.

Marshall, a veteran of World War II, was inducted into the service in 1943 and discharged in 1944. He decided upon going to New York and while there studied at New York University for one year; attended Sargent's school one year and then attended the American Theatre Wing (which is a training school for actors and actresses). He studied voice under Abbie Mitchell, a noted concert singer and actress, and with a former Metropolitan Opera Star.

Marshall's first assignment for the stage was in the chorus of the Broadway production "Carmen Jones," which starred Muriel Smith; after that he had a role in "Call Me Mister" (which played successfully at the Blackstone Theater) and a play entitled "Let My People Live." He also played the leading role in "Trial By Fire," a Black Friars Guild Production.

"Carmen Jones"

An understudy of Todd Duncan in the Broadway production of "Lost in the Stars," M... understudied Boris Ka... er Pan," a Broadway ... now on tour. He left ... January of 1951 to take ...

"De Lawd" in "The Green Pastures."

He is the son of Mrs. Thelma E. Marshall, 2301 Jefferson st., supervisor, Lake Couny Dept. of Public Welfare, secretary of the Gary FEPC and former dean of women at Fisk University, and Dr. V. M. Marshall, 2673 Harrison st., a prominent Gary dentist.

William Marshall Wins Plaudits in Top Role

NEW YORK—The story of William Marshall's first Broadway starring role as De Lawd in "The Green Pastures," is one which begins eighteen years ago when the star was taken by his mother to see his first play in Detroit.

On that occasion 10-year-old William sat enthralled by the performance of Richard B. Harrison as the original "Lawd," and following the show was taken backstage to meet the great actor. Marshall remembers the event as a vivid experience of his childhood and states, "It seems like fate that I should have met Richard Harrison so soon before his death."

In the years that intervened the producers of the play sought throughout the country for a successor to Harrison and young Marshall, not in the least stage struck by his experience, planned for a career as an artist.

"I went to New York to study art and intended to become a commercial artist," he said. "I found it possible to get fine training, but no jobs." And again fate moves into Marshall's life picture. While in New York a friend told him that auditions were being held for singers in "Carmen Jones." "I knew I could sing," says Marshall, "so I went over and the next thing I knew I was getting paid for it."

This introduction into show business was followed by roles in such other successes as "Call Me Mister," "Our Land," "Trial By Fire," and "Set My People Free," and then last season in "Lost in the Stars."

"The Green Pastures" producers were still after all these years in search of a new "Lawd." Their search was finished when they found Marshall acting as Boris Karloff's understudy in "Peter Pan."

The cycle was then complete. The 10-year-old boy's meeting with a great actor had become the background for Broadway's latest success story.

AT THE THEATRE

Negroes in 'Hamlet'

By RICHARD L. COE
Drama Critic, The Washington Post

WASHINGTON, July 19—Owen Dodson's production of "Hamlet" was presented last night by the Howard University players in Spaulding Hall on the campus, with professional Negro artists in the leading roles. The group toured Denmark in 1949. Representatives of the Scandinavian embassies to Washington were in the opening-night audience.

Poet, novelist and drama instructor, Mr. Dodson has properly conceived his production within the limitations of his stage, wide and shallow, in mind. During John Gielgud's visit here this spring in "The Lady's Not for Burning," Mr. Dodson discussed his problems with the English star, and his direction shows strong influence of the actor who played and directed the role in all parts of the world.

The story line is closely hewn to and moves swiftly. Simple settings, costumes of an indeterminate past and shrewd lighting considerably relieve the hall's disadvantages.

Earl Hyman, who played Rudolph in "Anna Lucasta" on the Broadway and West End stage, is the Hamlet. His reading shows a strong Gielgud influence and his characterization emphasizes the neurotic prince. His "nunnery" scene with Carolyn Hill Stewart, the Ophelia, matches the director's concept admirably, a beautifully played, exceptionally moving scene.

While all the voices have that variety of accent common to American classical readings, Mr. Hyman's has impressive power and command which stood him well in the long role. Considering the very few opportunities a Negro actor has at this role, he shows surprising mastery of its facets and his ability to put his intellectual concept into action is impressive.

Miss Stewart, who appeared on Broadway in "Jeb" and has toured her one-woman sketches in this country and Scandinavia, is a well-spoken and sophisticated Ophelia. Claire Leyba, another professional veteran, is especially outstanding in voice and manner as Gertrude.

Austin Briggs-Hall, director of the American Negro Theatre and a member of the Margaret Webster Shakespeare Company, is Polonius, reads ghost's lines and doubles as a priest after the courtier's death.

Others in the cast include Doris Sorell, Frederick Wilkerson, Robert Brown and Louis Stanley Paige. David Amram composed an atmospheric score for a quartet of musicians and Kermit Keith designed the settings.

Dooley Wilson Cast In Show's Lead Role

NEW YORK—"Harvey," the production that set Broadway wild for two seasons and moved on the road to gain like approval, will hit the "prairies" again with an all-Negro cast.

Headlining the show will be the Hollywood star who was featured in "Casablanca" and other productions, Dooley Wilson. But Dooley is only one of several aces International Artists will send out in this Broadwayer.

Some of the others include Estelle Hemsley, Sybil Lewis, Wardell Saunders, Reginald Fenderson, Ted Nelson, Tina Marshall and some yet to be chosen.

"Harvey" is one of the funniest shows ever produced. It opens with laughs, carries on in the same vein and ends with the audience chuckling. The production opened with praise from the critics and many returned to get a second glimpse for additional raves.

Present plans call for the show to hit Chicago (Civic Opera House) sometime during the winter season. It will also play Detroit, Cleveland, St. Louis, and if plans go through, several West Coast houses.

49c(1) (b) 1951

Hassan

Hilda Simms Starred In London's 'Hassan'

By EDWARD SCOBIE

LONDON—Appearing as Pervaneh, the slave girl, in Basil Dean's West End production of James Elroy Flecker's play HASSAN is beautiful Hilda Simms.

In HASSAN Hilda [illegible] her melodious voice and dramatic capabilities to [illegible] purpose and lifts Pervaneh's sad love affair to poetic heights. Co-starring with her are a galaxy of "names" in the legitimate theatre. They include Frederick [illegible] as the cruel Caliph, Lawrence Harvey as Ishak her lover, Andre Morguenet as Hassan and Elizabeth Sellars as the harlot Yasmin. Included in the cast of over 80 is the Ballet Rambert. The music is by Delius.

For the past two years 26-year-old Hilda has been living in Paris with her Chicago-born husband, Richard Angarola who is studying French civilization and literature while his wife devotes herself to the theatre. During that time, however, she visited London once. In February, 1950, she appeared on the BBC with radio actor Valentine Dyall in Picasso's controversial play "Desire Caught by the Tail." In March of the same year she starred in "The Gentle People" at the Embassy Theatre, Swiss Cottage.

Sovfoto

Russian Robeson: *A Moscow actor cast as an American Negro singer named John Robertson (modeled upon Paul Robeson) tells a group of "American workers" about his trip to Russia in this scene from a Soviet play called "John—the Soldier of Peace."*

Red Peace Putsch

The Admiralspalast was Berlin's comic-opera house before the war. The five-story, sandstone building still stands beside the River Spree, overlooking the bombed-out blocks around the Friedrichstrasse railway station in the Soviet sector. Last week it housed a comic opera of another sort. This was the first meeting of the World Peace Council, "the general staff of the global peace front" set up by the Communist-sponsored World Peace Congress last November.

Delegates from 81 countries crowded the 250-seat auditorium for the opening session. On the stage, under a Picasso dove of peace and the slogan "Peace Defeats War" in French and German, sat the 27-man presidium. The President, Frédéric Joliot-Curie, dismissed chief of French atomic research, was missing; the West German Government had refused him a transit visa. In a blaze of newsreel spotlights, the vice president, Pietro Nenni of Italy, opened proceedings. His themes: The council must prevent German "remilitarization" and "show world public opinion the ruin and bankruptcy of the United Nations."

As the speakers droned on for days, the delegates drifted out. When the white-bearded Metropolitan Nikolai of the Russian Orthodox Church rose to tell of the "holy wrath" against U.N. troops in Korea, only half a dozen delegates were present. In spite of this apathy, the Moscow newspaper Pravda hailed the council as the U.N.'s successor, "the genuine assembly of peace-loving peoples."

'Carmen Jones' Revival Draws Praise of Critic

LAMBERTVILLE, N.J. — The second revival of "Carmen Jones," which opened here last week at the Music Circus, for a two-week run, is being hailed for its fresh luster.

The show is starring Muriel Rahn, for whom the original se-

MISS RAHN

ductive role was created in 1943 and ran nearly two years on Broadway, and one year on the road with Muriel Smith in the alternate role.

The present cast includes many of the original members of the first Broadway production of eight years ago. Among them, William Dillard, as Husky Miller; LeVerne Hutchinson, as Joe.

Commendable Support

Commendable supporting work is turned in by Elton Warren, Teresa Merritte, Jerry Laws, George Willis, Ruth Crumpton and Robert Clark.

Critic David Apel said of the play:

"For this production the Circus offers some of the best choral work of the season.

"One ballet specialty, "Beat Out the Rhythm on a Drum," in which tympanist Rudy Trayler grabs the spotlight, is enough to set the whole big top throbbing."

He also lauds Miss Rahn as one "who discovers in the Habanera qualities which Bizet himself never guessed were there."

Muriel Rahn Hits In New 'Carmen Jones'

NEW YORK — St. John's Music circus, set in the panoramic mountain range of Lambertville, N. J., closed its third successful year of operation here Sunday with the staging of its biggest hit in the series for this season, "Carmen Jones."

The "standing room only" sign was hung out long before the curtain went up and by curtain time, not even a standing place could be found.

Starring in the role of "Carmen" was Miss Muriel Rahn, considered one of the most versatile artist of stage, television, concert stage and opera. The audience applauded vigorously her treatment of the role.

Ohers in the cast included Miss Elton J. Warren, "Cindy Lou," La Vern Hutcherson, "Joe;" Edward Christopher, Eheldon Hoskins, and Richard Campbell.

49c(1) (b) 1951 The Medium

'The Medium' - Tense Drama With Interracial Twist, Rates Raves

49c(1)(b)

Defender Sat. 11-3-51 Chicago, Ill.

By ARNOLD de MILLE

NEW YORK—"The Medium," the opera-play that zoomed Mrs. Zelma George to stardom two seasons ago at the Arena Theatre off Broadway, has been filmed and brings to us some of the most beautiful, innocent and sincere interracial love scenes ever before produced on film.

"The Medium" is the story in opera form of a woman most of us would call a spiritualist. She tricks her pathetic little group of clients into believing that she communicates with their deceased loved ones, that she does bring them into her home and close enough for their voices to be heard and seen dimly.

During one of her meditations, while the room is in darkness, she feels the clutch of cold hands around her throat. Nothing like it ever happened before and it frightens her. She cannot understand it, cannot determine why and how such a thing could happen. It terrifies her. She brings her reading to an abrupt end.

She immediately questions her daughter, Monica, and the mute Gypsy boy, Toby, whom she had taken into her house as an orphan. They assist her in her seances or readings. The girl takes the part of the spirit and the boy works the pullies and levers which gives the room the atmosphere of mystery.

Monica denies any knowledge of the manifestation. The mute could answer "no" only through expression. The Medium, Mme. Flora, tries to convince herself the boy was guilty, but becomes hysterical and collapses.

Being terrified and unable to sleep, the spiritualist gets up in the middle of the night, goes to the corner of the room where Toby sleeps on a mattress on the floor to question him again. But he is fearful of her, pretends to be asleep and refuses to awaken even when she pours hot dripping wax from her candle onto his eyes. Monica is awakend and manages to get Mme. Flora back to bed.

Each time the mute gypsy passes her she thinks she feels the cold hands around her throat.

Convinced they were his hands she felt, the medium tries to entice Toby to admit it was he who clutched her throat in the dark by promising not to punish him any more. But when he still denies any knowledge of it, she tears off his shirt and lashes him with a whip.

The whipping is interrupted by the doorbell. Two of her clients had come back for another reading. She refuses in fright, tells them it is all a fraud. She makes Monica gurgle like a baby and speak like a boy to prove it. She then tries to return their money. They don't believe her and ask for one more seance, whereupon Mme. Flora orders them out of the house.

She then drives Toby from the house, heedless of Monica's pleading that he cannot take care of himself. He goes, but lingers in the street below, unable to bear leaving the girl. At night, he sneaks back into the apartment through a window.

As he passes her, she again feels the cold hands around her throat. She sees the curtain move, thinks it is a spirit. She takes a pistol from the table drawer and screams out that she will shoot whoever it was there if he didn't answer.

This is perhaps the first time a film has been made for wide distribution in this country which shows a Negro boy and a white girl in embracing scenes without drawing unfavorable comments from critics and cranks regarding their races and nationalities. The story itself does not suggest any racial elements. The people in the cast were chosen soley for their ability to do a good job, which they did.

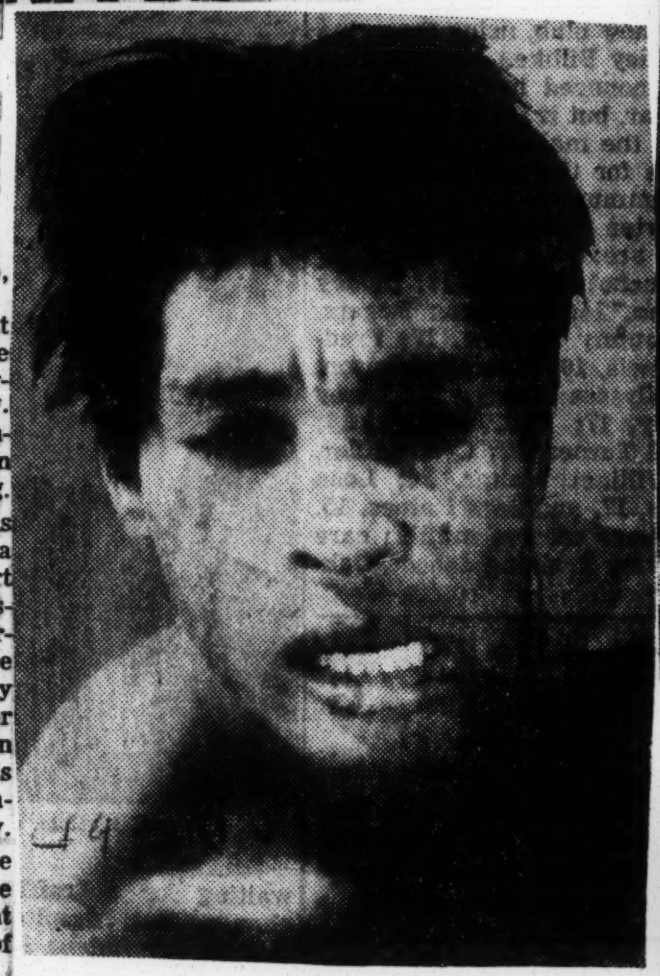
Leo Coleman, an excellent dancer once with the Katherine Dunham group, does a masterful job as the mute gypsy boy. His expressions are most convincing and he moves around in the film as if he were dancing.

Playing opposite Coleman is 16-year-old Italian Anna Maria Alberghetti, who plays the part of Monica. For her age she displays a beautiful voice with purity and musicianship. While she was on a visit to this country last year, Mr. Menotti heard her and decided she was the person to do the role of the medium's daughter. He wrote special cadenzas for her to waltz with Toby.

Marie Powers, who stars in the play, does a great job as the spiritualist. Her size is just right for the flamboyant charlatan of a woman "The Medium" is.

The three are superbly supported by Belva Kibler, Beverly Dame and Donald Morgan.

The film version of "The Medium" is one not to be missed. It is both different and unusual.



FIRST BIRTHDAY AT THE EMPIRE

L. to r.: Ethel Waters, Brandon De Wilde and Julie Harris of "The Member of the Wedding," which completed a year's run last Friday. B. A. Bakalar

Final Performance For Ethel Waters Show

NEW YORK—With its 500th performance the award winning "Member of the Wedding" starring Ethel Waters bowed off of Broadway last week. For fifteen months the play had been seen by almost half-million play-goers and had grossed over a million dollars at the box office.

The play will begin a national tour with a four-week stand at Boston's Colonial Theatre beginning next week. At the termination of the show's tour next spring it will be brought to the screen by Stanley Kramer.

Coming to Erlanger Sept. 17

Something of the spirit of Ethel Waters herself has been captured by the camera that sees her as Berenice Sadie Brown in "The Member of the Wedding," new play at the Erlanger starting Sept. 17.

Right: A family cook and two children—Ethel Waters with Betty Lou Holland (left) and Robert Mariotti—are the principal players in Carson McCullers' play, "The Member of the Wedding." Opening night is tomorrow, at the Erlanger.

[Valente Photo]

This portrait of Ethel Waters shows her in the touching final scene of "The Member of the Wedding," prize winning play by Garson McCullers now on the stage of the Erlanger.

[Sketch by Ben Cohen]

The Member of the Wedding

Understanding Thru Mirth

Mirth marks a moment of understanding between a troubled adolescent, Frankie Addams (played by Betty Lou Holland), and the wise family cook, Berenice (Ethel Waters), in "The Member of the Wedding," prize play at the Erlanger.

No! This Can't Be Broadway Speaking

NEW YORK—"Native Son," the problem thriller which ran for several months on Broadway and enjoyed reasonable success on the road, returned to the U. S. this week in movie form and in no time at all had hit the well known snag.

The play, taken from the book by the same name written by Richard Wright (who plays 'Bigger' in the pix) was filmed in Argentina. Its cast is composed of stars of that country and several Negroes from this country. Among them, besides Wright, is shapely "Sajah," who toured the nation under her real name, Madelyn Jackson. Playing opposite Wright is a Brooklyn girl who was grabbed off the University of Chicago campus.

"Native Son" is the story of murder where 'Bigger,' played by Wright, kills a white girl accidentally and then burns her body in an attempt to avoid its detection. After that, everything happens, but tension is lifted somewhat through the brilliant defense of the killer's white attorney.

Local censors in banning the pix think or say it will incite riots between the races. What the producer wishes to know and asks is why should the film cause trouble when the legit play didn't?

New York, being the first U. S. city to see the picture, naturally had its chance to okay or ban it first. However, the picture is being shipped to Boston, Chicago and Philly, to see what censors in those cities will say about it. It is due for a preview showing in Chicago late this month.

Several organizations have offered the suggestion that producer and local booking and distributing agencies take the case to the courts. Just what will be done no one in authority would say.

Several scenes for the picture were taken on Chicago's Southside even before opening regular "shooting" of scenes in Argentina. When the Chicago Defender called Windy City censors about the picture, a secretary merely said there was no one present to discuss the matter officially, but did not think any comment would be forthcoming until the picture is screened here.

THE SCREEN IN REVIEW

Richard Wright Plays Hero in Movie Adaptation of His Novel, 'Native Son'

NATIVE SON, screen play by Richard Wright and Pierre Chenal; dialogue by Mr. Wright; directed by Mr. Chenal; from the novel by Mr. Wright; produced by James Prades; presented by Walter Gould and released by Classic Pictures, Inc. At the Criterion.

Bigger Thomas	Richard Wright
Mary Dalton	Jean Wallace
Mr. Dalton	Nicholas Joy
Bessie Mears	Gloria Madison
Britten	Charles Cane
Jan Herlons	Jean Michael
Farley	George Rigaud
Panama	George Green
Hannah Thomas	Willa Pearl Curtiss
Max	Don Dean
Mrs. Dalton	Ruth Roberts
Buckley	Ned Campbell
Ernie	Charles Simmonds
Buddy Thomas	Leslie Straughn
Vera Thomas	Lidia Alves
Joe	George Nathanson
Scoop	George Roos
Stanley	Lewis MacKenzie
Peggy	Cecile Lezard

"Native Son," a novel stemming from passion, conviction and genius and a work that a decade ago was translated into a shattering and compelling drama, has emerged as a sincere but strangely unconvincing film. Perhaps Mr. Wright, who is the ill-fated hero of this screen transcription, which began a stand at the Criterion on Saturday, is less of an actor than he is a novelist and playwright.

Obviously, his cast does not, by and large, attain the stature of his glowing words and thoughts. For their speeches merely relate this story of a sensitive Negro's revolt against social maladjustment and bigotry without depth and true feeling, and its murder melodramatics are muscular and only occasionally professional.

Since Mr. Wright fashioned mightily once, it is not odious to compare this present version of "Native Son" with those that preceded it. He is following the general blueprint laid down in the novel and the play. His Bigger Thomas is a man with dreams but these are dreams that are anchored to Chicago's "black belt," an area where one does the kind of "work that is marked out for him."

Psychologically he is a man in revolt against the brutal exploitation of the white man, but that psychological basis for his subsequent actions is never made explicit by deed or nuance. It is simply told. He attempts to engineer a stick-up and desists because he is afraid. Bigger and his cohorts let the viewer know this in a sentence and some amateurish play acting.

Although he eventually finds a tragic surcease in man-made death, his bewilderment and the motivations for his crimes are never made completely lucid. He is still a frightened youth who accidentally smothers his employer's comely daughter and then, in his panic, tries to cover up the horrible deed because "all my life I heard of black men being killed because of white girls."

The patsy he chooses in his terror is the boy friend of the deceased girl, a man who in the book was definitely leftist but now is vaguely referred to as a labor leader. But in all fairness it must be said that Mr. Wright is not confused about him. He is no bigot and a man who honestly wants to help the Negroes. As in the book, Bigger attempts to collect ransom for the supposedly missing heiress and later, when the murder is revealed by reporters—the long arm of coincidence is stretched considerably here—he flees into hiding with his singer-girl friend. And he kills her too, under the mistaken suspicion that she has led the police to his sanctuary.

Pierre Chenal, who has directed some noteworthy films in France and has worked in South America, has turned in a lackluster effort despite the fact that the offering was shot in such unusual locales as Buenos Aires and Chicago. Although the physical face of the Argentine city is not visible, the "city of the big shoulders" shows a few seamy views of itself in South Side slum areas. Mr. Chenal's direction is, with one or two exceptions, pedestrian. He has gotten some life into the climactic chase for the harried Bigger over tenement roofs, and, in the scene where Bigger's mother prays in church for her errant son, there is a glimmer of genuine anguish.

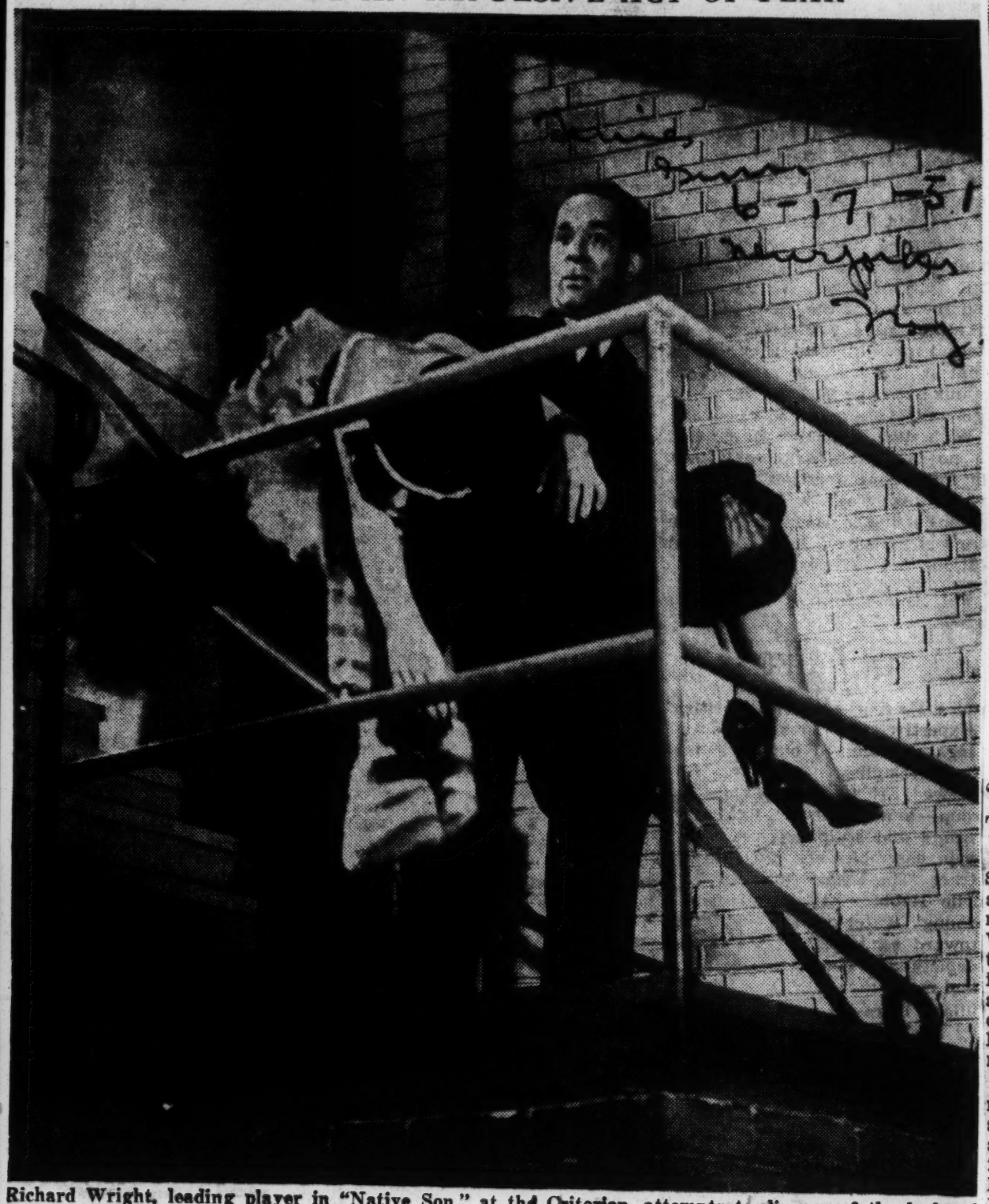
Bigger Thomas is a man freighted by fears, hates and ignorance. But Richard Wright's portrayal is a surface one. He is a frightened fugitive finally forced to fight for his life but little else. As his girl friend, Gloria Madison, a newcomer, does a song, "The Dreaming Kind," which does not make her performance memorable. But she does have a moment or two of fervent emotion in pleading with her lover against the course he has taken.

Jean Wallace is simply blonde and beautiful in the brief role of the victim; Jean Michael is perfunctory as the labor leader; Don Dean, who plays Bigger's lawyer, is never clearly revealed in court as the liberal he was in the book and play. The rest of the cast, including Nicholas Joy and Ruth Roberts, as the parents of the heiress, illustrate the opinion of one of the reporters, who in referring to the crime says, "it's the work of amateurs." The stature of "Native Son' has been reduced with this exposure of film.

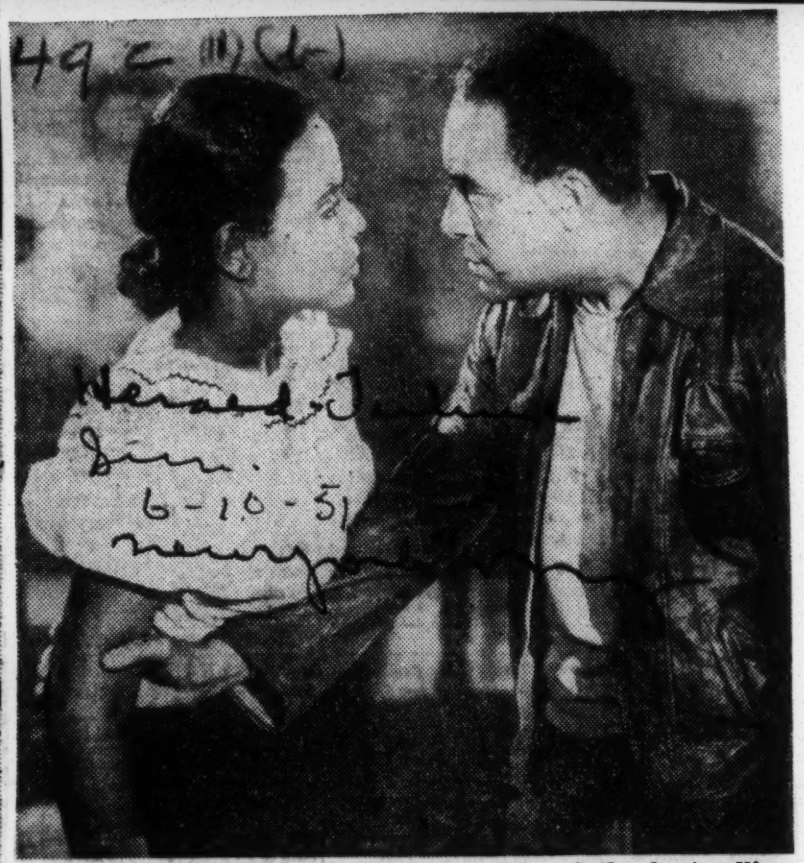
A. W.

Richard Wright in "Native Son," at the Criterion.

TRAPPED BY AN IMPULSIVE ACT OF FEAR



Richard Wright, leading player in "Native Son," at the Criterion, attempts to dispose of the body of Jean Wallace, whom he has accidentally killed. Mr. Wright wrote the novel on which the film is based.



"NATIVE SON"—Richard Wright, author of the best-selling book, "Native Son," which also became a successful play, has the part of Bigger Thomas in the movie version, which opens Saturday at the Criterion. Here he is with Gloria Madison. Jean Wallace and Nicholas Joy are also featured in the picture starring Canada Lee, which had considerable success in both New York and Chicago.

'Native Son' Now Reaches Third Medium — Screen

It took eleven years for "Native Son" to travel from its publication as a novel to its production as a movie. The novel, by Richard Wright, was an explosive story, telling how a young Negro gets involved in the meshes of the law and is practically forced into the crime that sends him to the gallows. It was a best-seller for many months.

The reception of the book was nearly as dramatic and checkered as the story it told. It was hailed as a great American novel, as "an insult to decency," as a work of high art, and as an obscene recital. It was discussed in editorials and public meetings, praised and condemned in many pulpits, and discussed wherever people read books.

It was banned in a number of states, although time has healed much and it is now sold nearly everywhere. Before it was a year old "Native Son" was translated into a dozen foreign languages, and has since attained the position of a semi-classic in several countries.

Three or four years after the book was first published, Orson Welles produced and directed a stage version of "Native Son."

ON THE SCREEN

By OTIS L. GUERNSEY JR.

"NATIVE SON"

CRITERION

A screen play by Pierre Chenal and Richard Wright, based on the novel by Mr. Wright, produced by James Prades, directed by Mr. Chenal and presented by Classic Pictures, Inc., with the following cast:

Bigger Thomas	Richard Wright
Mary Dalton	Jean Wallace
Bessie Mears	Gloria Madison
Mr. Dalton	Nicholas Joy
Britten	Charles Cane
Farley	George Rigaud
Panama	George Green
Hannah	Willa Pearl Curtiss
Jan Herlons	Jean Michael
Max	Don Dean
Buckley	Ned Campbell
Mrs. Dalton	Ruth Roberts
Joe	George Nathanson
Scoop	George Roos
Stanley	Lewis MacKenzie
Peggy	Cecile Lezard
Ernie	Charles Simmonds
Buddy	Leslie Straughn
Vera	Lidia Alves

Bigger Thomas Again

RICHARD WRIGHT'S "Native Son" has completed the literary triangle with a film version, after previous appearances as a novel and as a play. With Wright himself in the role of Bigger Thomas, the Chicago Negro boy who comes to a tragic end, the picture earnestly repeats the story's warning that violence is the grandchild of persecution, by way of fear. As a motion picture, though, this "Native Son" misses the effects for which it aims. The acting is spotty, the direction weak and the script a loosely organized collection of crises which fail to hold together on an emphatic line.

* * *

Those who have read the book, or who saw the Orson Welles stage production of "Native Son" on Broadway in 1941, will remember it as a tale of horror and pathos about a young Negro chauffeur who kills a wanton white girl without meaning to, because he is wildly afraid. His gradual degradation toward disaster and another, more brutal murder is the subject matter of this film. In a way, it is a fatal flaw tragedy; when Bigger Thomas first appears on the scene he has the mark of his fate on him, the sense of social insecurity that turns him into a frightened, dangerous man under the first real stress. It is an important comment by a gifted Negro writer but it has not been successfully transposed into the language of the screen in this version.

* * *

Wright plays Bigger Thomas as though his main object were to explain him rather than impersonate him, a sort of visual narration rather than true acting. Some of the performances are amateurish, some are fair, but all of them are tinged with an over-eagerness that defeats the purpose of a realistic illusion. Pierre Chenal's direction also presses unduly, and the Chenal-Wright script is slow and episodic in hte novel rather than the movie style. The supporting cast includes Jean Wallace as Bigger's first victim, Nicholas Joy as her father and Gloria Madison as the night-club singer who reluctantly abets Bigger in his schemes. The movie "Native Son" brings to town its inherent pity and logic, but in a form that makes only a poor fit with its new medium.

Richard Wright

In "Native Son"

Here Is The Story Of 'Native Son'

'Native Son' is the story of "Bigger Thomas," played by Richard Wright, product of the slums who gets a job as chauffeur for his wealthy landlord. His first day there he takes the daughter driving with her boy friend on a round of night clubs in Chicago's southside. Taking her home that night, the girl in an intoxicated condition, has to be taken bodily to her room. While in the room the girl's blind mother comes in and Bigger, in an attempt to keep the drunken girl from exposing his presence, accidently smothers her to death with a pillow. He then decides to burn the girl's lifeless body in the family furnace to avoid exposure, but his secret is discovered later. Bigger escapes with his girl friend to hide in a vacant house and when he suspects that she has turned him in he commits a second murder. Ed's note: Perhaps not a 'dangerous' story or a bad "Bigger" for silent films but it's dialogue offers the "damaging" angle that occasions this story. Same may be said of the objectionable "Slum" scene which becomes dangerous propaganda through "Biggers" tirade against the landlord who is to later become his boss.

Artistry Of Stars Won't Balance The Price We Will Have To Pay For 'Native Son' Plays

By AL MONROE

"Native Son" in picture form is on the outskirts of Chicago, unable to crash through for public view on some one of the many screens about the city. Perhaps that is as it should be.

Capt. Filmer and Sgt. White of the local censor board have refused to see the picture as entertainment of the sort Chicago's 400,000 Negroes and more than one million whites can or would witness and maintain the calm so essential to peaceful living. They think it is more likely to disturb the tolerance that makes Chicago a much better place in which to live than most of the major cities in Dixie or Washington, D. C.

Your correspondent has seen "Native Son" which, admittedly, sends him to his typewriter with the biased sense of reasoning that will irk some of those who see the picture as good "theater" and devoid of the sort of propaganda that we, the minority group, can ill afford.

To argue that the story does not picture its characters as being representatives of the Negro race as a whole, is, to say the least, praying on thin ice. There is always that chance that it will convey that idea to the wrong few. At least it can give them food for thought and reason for spreading hatred and intolerance. Worse yet, the truth sometimes hurts. It threatens a leprous status when introduced to the eyes and ears of young innocents who may have only remote suspicions that such things exist.

Your correspondent's quarrel is not with the picture's producer, the players who perform magnificently in their parts or those who think the producers have every right to recover expense of its production. Ours dates back a'ways. And, incidentally, is a repetition of what we wrote when news that the book would be prepared for the stage hit the press.

Having read the book previously, we said at the time that "Native Son's" worth to the public began and ended with the author's original release. We felt that its popularity and acclaim should remain with, and be enjoyed by, those bookworms who worship best sellers as "Native Son," for some unknown reason, proved to be. It, to our way of thinking, should not have been menued for the consumption of a general public that is as restless and vulnerable as this world will ever see.

RICHARD WRIGHT, author of the book and "Bigger Thomas" in the picture version of "Native Son," is shown with a friend, Bobbe Morris while in Argentina, where the picture was made. On the left is Canada Lee, who played the role in the legit version. Both are outstanding in their professions, but in the opinion of some, added little to their prestige in respective roles played in "Native Son's" introduction to the masses.

Canada Lee has always been one of this chronicler's favorite stage performers. When he came along as "Bigger Thomas" in the play "Native Son," the bench became crowded with hero worshipers and shoved us off. Not exactly because of lack of room, but actually because of our lack of appreciation for the vehicle he had been given. We feel the same about Richard Wright. For even had we elected to forget and forgive — the belief that he as author was honest in his convictions his return as "Bigger" in the film reignites that indictment.

Certainly it is difficult to offer criticism for the over-all production staffs that gave us "Native Son" either as a stage play or in current movie form. They are simply attempting to glorify our works in their own way. The same thing happened in musical circles. On many occasions this corner has justified criticisms of certain lyrics that ridiculed the race, knowing all along that the blame lay with Negroes who were the original offenders. Songs of raccoon, opossum and yallow gal variety, for the most part, came from our own pens. Yet when they are played and replayed over the radio and television, we show resentment. It is the same story—our objection is the same.

Perhaps the main trouble lies in our system of hero worshiping. We are always ready to jump on the bandwagon of another race in deciding who of our group is entitled to the halo. And, invariably, the choice arises from accomplishments in something of which we should be ashamed.

Whenever the star of a production of "Native Son," "Stevedore" and "Beulah" shows come our way, society has rushed 'em with open arms. Not because of the artists' ability but because of the limelight they enjoy. We should love the Canada Lees, Richard Wrights, Ethel Waterses and others for their artistry and accomplishments, not for the sake of sharing the glamour that surrounds them. We are thinking about Junior and his playmates, who are main cogs in our hope for eventual integration.

'Native Son' Is Drama on Earle Screen

By Mildred Martin

Filmed in Buenos Aires and Chicago, produced by Uruguay's James Prades and directed by Pierre Chenal, a Frenchman, Richard Wright's "Native Son" reached the screen at the Earle yesterday with the author in the role Canada Lee made memorable behind footlights nearly a dozen years ago.

There is nothing, we're afraid, memorable about the film version of the tragedy of Bigger Thomas, improverished Negro lad who kills once in a frenzy of fear, and again in the mistaken belief that his girl has betrayed him to the legal pack hard at his heels.

AWKWARDLY CONTRIVED

For while the Wright-Chenal script faithfully follows the action of both the novel and, with certain additions, the play, it is awkwardly and stiffly contrived, its episodes lack the stark terror inherent in Bigger's story, the inevitability of the final tragedy. Episodic, fumbling frantically where it should be simple and direct, the script places a load upon cast and director which they have been unable to carry.

Sociological points are lost entirely, or made with so heavy a hand they appear ludicrous; while the piognancy of Bigger's acceptance of the death sentence as release from a world which bewildered and horrified him is almost wholly dissipated by the clumsiness of both direction and performance.

In his initial acting attempt, Wright is his drama's own worst enemy. He never manages to lose himself in the role, but goes through motions, at the behest of the director, speaking lines uneasily as though reciting in an elocution class. As the creator of Bigger, oddly enough he appears to understand him only supsrficially under the cold eye of the camera.

SOON OUT OF THE WAY

It is understandable, if unfortunate, that amateurishness should come between Wright and Bigger because of the circumstances. But it is unforgivable that so bad a cast should have been enlisted in his support, with even veteran Nicholas Joy going down to defeat as Bigger's porter to see screen light that we can recall, remain in evidence almost constantly and to very little purpose.

Jean Wallace is, fortunately, soon out of the way as the drunken wealthy employer.

Jean Michael, Communistic dabbler in racial problems, Charles Crane, a police detective, and George Rigaud, most obnoxious re-

But Ruth Roberts, her blind mother got the frightened chauffeur smothers by accident and in terror. Gloria Madison, Bigger's sweetheart,

'Nat Turner' Opens Way for Performers

NEW YORK — A sensational new play called simply "Nat Turner"—after the great Negro leader who has almost been forgotten by American historians—will play an important part in Negro History Week, officially proclaimed by New York City's Mayor for Feb. 12-17.

"Nat Turner" deals with the slave who, twenty years before the Civil War, set out with miraculous courage and only six men to set the people free. So daring and breathless was his uprising, that it gave impetus to the infant Abolition Movement of 1831 and made the eventual outcome of the Civil War a certainty.

This story has been dramatized into an exciting play by Paul Peters, a writer who some years ago penned the well-known Negro race riot play "Stevedore." Out of "Stevedore" came such stars as Canada Lee, Juanita Hall and Rex Ingram. From "Nat Turner," which has passed its fiftieth performance in an off-Broadway playhouse at 212 Eldridge Street, two stops below famous Washington Square on New York's Sixth Avenue "F" subway, will certainly come another batch of new stars.

Foremost of these is Frank Silvera, a Jamaica-born, Boston law-trained actor, who plays the title role with "titanic strength and dignity."

Another young performer destined for fame is Milroy Ingram, who plays Turner's gentle, troubled wife. At Hunter College a few years ago, Miss Ingram studied chemistry and subsequently worked at the manufacture of synthetic rubber. But soon her old college-initiated love of the theatre returned, and she set out to make her way on the stage. "Nat Turner" is her first professional appearance.

Maxwell Glanville, who stems from the American Negro Theatre, has also scored in the new play. He will go into Lillian Hellman's as yet untitled drama to be produced on Broadway this spring.

PRAISED BY CRITICS

Other Negro performers who are giving what critics insist is "the most mature, adult and splendidly acted production in New York this year" are:

Ruth Attaway, a University of Chicago girl, who left a job with the Social Welfare Department of New York to play Naomi, a strong character in the historical drama. She has appeared in such Broadway hits as "You Can't Take It With You" and "No Time For Comedy." By odd coincidence, she directed Miss Milroy last year in Harlem theatricals. Her husband is Allan Morrison, New York editor of Ebony.

Donald Thompson, the boy who is remembered as the pathetic Negro child in the famous film, "The Quiet One," now plays Nat Turner's 9 year-old son, Redic.

Lloyd Richards, a young actor who wins laurels in "Nat Turner," for his portrayal of an ancient, notorious "handkerchief head" of pre-Civil War plantation times.

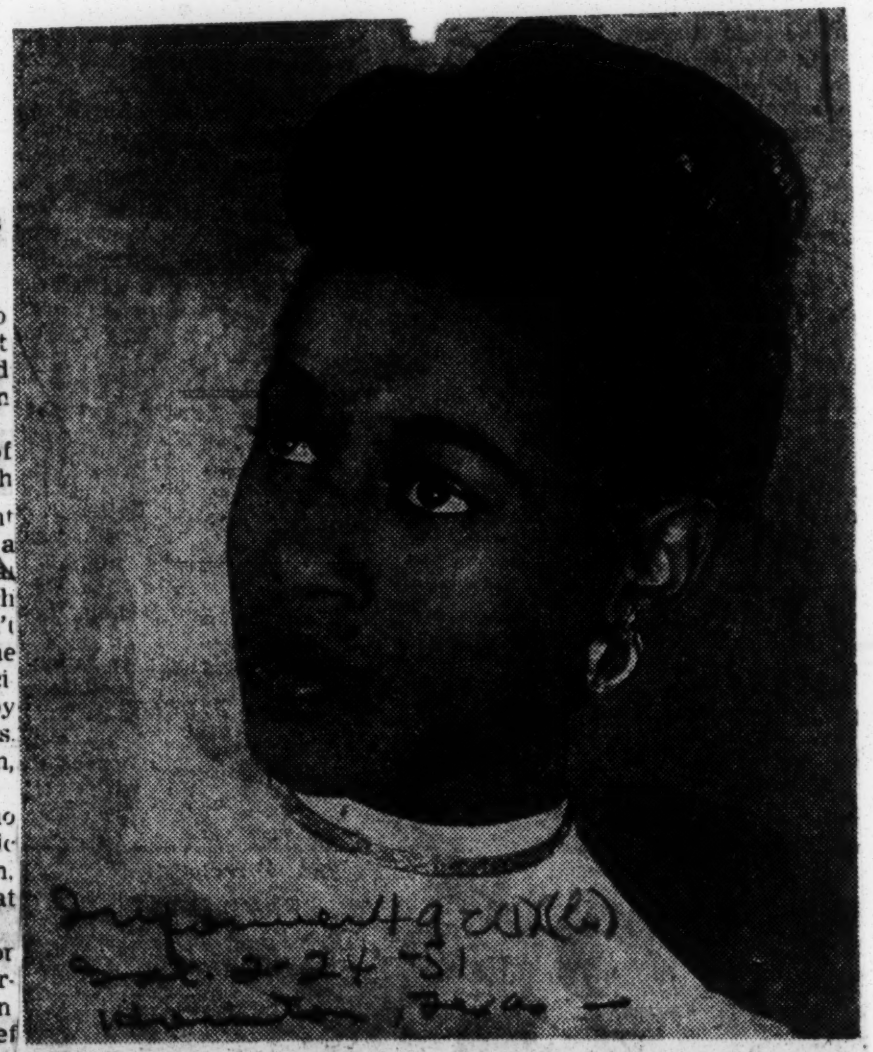
Greg Hunter, "singing yard boy," brings musical distinction to the drama.

Howard Augusta, formerly the American Negro Theatre's stage manager who, now in "Nat Turner," reveals unexpected comedy talent.

Richard Ward, once a child Negro vaudeville performer, who makes his first straight drama appearance in "Nat Turner" as a slave of powerful simple dignity.

Lawson Bates, a concert singer, who both acts and directs much of "Nat Turner's" unique music.

Ernest Truesdale, Ernest Butler and Maurice Anderson who contribute to earning for "Nat Turner" the critical verdict that "the acting could not be bettered anywhere on the American stage."



STAR—IN FIRST ROLE—When Milroy Ingram entered the cast of "Nat Turner" in New York, she had never acted on the professional stage before. But her performance in the feminine lead of the drama about the great Negro slave leader so electrified theatrical reviewers, that she has been acclaimed a potential new star. She is due to go into the Broadway revival of "Green Pastures" in the Spring.

'Nat. Turner' Continues in N. Y. House

NEW YORK—With six members of its original cast tapped for roles in on Broadway productions, "Nat Turner" continues its run at the People's Drama Playhouse here. Having passed the one hundredth performance mark last week, the play is on its way to an off-Broadway record.

Frank Silvera, who created the title role in the play, which deals with a pre Civil War uprising, is now starring in a film; Milroy Ingram, who originally played Nat Turner's wife, and Lawson Bates, singing director for the production have gone into the cast of "The Green Pastures"; Maxwell Ganville is now appearing in "The Autumn Garden," and A. Lewin joined the cast of "An Enemy of the People."

During Silvera's absence, the title role has been played by James Edwards, star of Hollywood's "The Steel Helmet."

4 9c (1) (b) 1951

No Way Out

NEGRO ACTOR'S IMPRESSIONS OF SOUTH AFRICA

By FRED HIFT

WITHIN the near future Sidney Poitier, the young Negro actor who made a name for himself with his fine performance in "No Way Out," will board a plane for London. There, during a single day's visit, he will go before the cameras for a one-minute "retake" on Zoltan Korda's film version of "Cry, the Beloved Country," in which he plays a priest.

To tall, athletic-looking Poitier this bit is as important as any of the long scenes in which he co-starred during the three months he spent on location in South Africa, where most of the Alan Paton story was shot. While he refuses to let his lines be quoted verbatim, he says they put across the idea that men are often driven to disparate acts through fear. "If you'd been with us in South Africa, you'd know how true that is," he commented with a wry smile.

Bitter Experience

To Poitier and his fellow Negro actors in the cast, who included Canada Lee, South Africa with its strictly enforced segregation policy represented a bitter, frustrating experience that confronted them with serious physical as well as moral challenges.

"I wasn't too eager to go in the first place," Poitier said here last week, his large, expressive eyes still troubled by the memory. "But I went because it was a job. Most of our location shots were taken in and outside of Johannesburg and a little village called Ixopo near Durban. The Negroes in the group weren't allowed to find sleeping quarters within the city limits, so we got us a place on a farm outside.

"Around us we saw colored people living in incredible misery. Their houses consisted of nothing more than corrugated boxes, bits of burlap sacks and sections of watertanks turned up-side-down to provide roofs. Those shacks had no electricity, no sewers, no sanitary facilities of any kind. Often there was no water. It was pitiful.

Poitier recalled that, when the crew was working, he was concentrating on his part and little else mattered.

"I'd sit in our car and read or else study the script," he said. "The strain began during the off-hours. We couldn't go anywhere. They don't sell a Negro a drink in South Africa. We just sat around and talked or played cards. Once in a while we'd be invited to the homes of white people. They'd treat us like some kind of strange animal. And inevitably they wanted to know: How did we feel about the African situation, and what had the natives told us. Everyone there is living in fear."

A quiet-spoken, almost shy young man—he's turned 27 and is getting married at the end of the month—Poitier almost didn't get the part. When Korda first saw him he took one look and asked: "Do you want a job?"

Poitier nodded, somewhat overwhelmed. "Then come out to the airport tomorrow at eight before my plane is leaving," the producer said. When the young actor awoke the next morning he found he had overslept and missed Korda. "I forgot about the whole thing." Six weeks later Korda sent him a letter asking him to come to London for a screen test.

Born of West Indian parents—he spent most of his youth on Cat Island and in Nassau—Poitier worked at a lot of odd jobs before he was able to realize his burning ambition to go on the stage. Today he admits his preference for the movies.

"I want some kind of peace and security," he says with emphasis. "I can't find that in the theatre—it's too much of a rat race."

Back to Africa

Poitier, who will go to West Africa late this fall to appear in "The Heart of the Matter" for Mr. Korda, feels bitter over the lack of opportunity afforded the Negro in American films.

"Hollywood as a rule still doesn't want to portray us as anything but butlers, chauffeurs, gardeners or maids," he complains. "They just don't want to make us part of contemporary American life. As an actor, if I have the ability, all I ask is the opportunity. When it's denied to me because of my color then I can't help feeling resentful."

After he is married he plans to find steady work and pick up acting jobs wherever possible. "I've been knocking my head against the wall ever since coming to New York," he says. "I suppose I'll just have to keep doing it."

JESUITS DEBATE A "MIRACLE"

Leo G. Carroll, flanked by Charles Boyer and Walter Hampden, discusses a grave issue in "The First Legion," Friday at the State.

Broadway Discovers An Angel Of An Actor In Play 'Pawnshop'

NEW YORK—New discoveries are rare on Broadway because few impresarios are willing to risk the gamble on new talent in a business that is hazardous at best. However Eddie Dowling and Anthony Brady Farrell, producers of the new A. B. Shiffrin comedy click, "Angel In The Pawnshop", at the Booth Theatre, took the long chance on Willie Lewis and won.

What, however, is even more remarkable in Lewis' triumph is that he did not depend solely on his clarinet playing, in which he has no peer. Lewis scored as well as an actor, a sensational feat since this marks the first time he has emoted in a play anywhere.

"I always wanted to act", says the happy Lewis, "but I never thought I'd get the chance in a Broadway show. It's like a dream come true."

Lewis spent many years in Europe. While appearing at the famed Cannes he entertained with his band for the Duke and Duchess of Windsor, the Duke and Duchess of Kent, King Carol of Rumania, the Crown Prince of Egypt, the King of Denmark and the King of Sweden. He had highly successful engagements in Paris the Chez Florence in London, The Hague, Rotterdam, Amsterdam, Cairo, Palestine, Bombay and Alexandria. For a time he had his own night club in Paris, the Park Lane near L'Opera.

Later Lewis went to Holland, which was still neutral and opened at the Tabris in The Hague with great success. He had been playing at a club in Amsterdam just eight days when Holland was invaded. From then until May 1941 he and his band lived under the swatika. That was quite long enough. They started on thelong trek home and finally arrived in New York by way of unoccupied France and Lisbon. Willie Lewis says he has never seen anything quite as beautiful as the skyline that morning in 1941 when his boat finally reached port in the U. S. A.

Warfield Great In 'Showboat' May Be MGM Find Of The Year

Defender Sept. 1-27-51

By HARRY LEVETTE

HOLLYWOOD—Some day, he'll be greater than Paul Robeson.

Around the MGM lot where for the past weeks the studio has been filming the great "Showboat," this has been common talk among the cast as various members refer to William Warfield.

He is taking the role of Joe, once played by Paul Robeson, in this great Jerome Kern musical.

Here is the story of how he made "Showboat" as told me down at MGM:

One recording of the immortal "Ol' Man River" earned for Warfield his job.

An immediate sensation after a debut at Town hall in New York, Warfield was on tour in Australia when his new role came up. Pianist Oscar Levant, impressed by an article on Warfield in a national magazine, approached Director George Sidney and Producer Arthur Freed about Warfield.

Simultaneously as if on cue, pictures of the baritone submitted by his manager, arrived at the studio. Warfield was signed, sight unseen. He cut short his tour, and began his role without the usual screen test.

"This was one of the great experiences of my life," Warfield said. "I love making pictures, but I don't want to lose complete contact with audiences. I would like to divide my time between concerts, the stage and Hollywood."

Warfield has left Hollywood for a personal appearance tour. He is slated to return to Hollywood for a role in the musical version of "Huckleberry Finn."

The new star is the son of a Baptist minister. Born in Helena, Ark., he grew up in Rochester, N. Y. By winning the Mississippi Music Festival's first prize, he earned a scholarship to the Eastman School of Music in his home town.

A friendship made while in the military intelligence school during World War II helped to shape his future career. There he met a fellow GI, Larney Goodkind, a musician and a talent executive for Universal Pictures.

They made plans to work together after the war. Goodkind is now Warfield's personal manager.

John Marriott Lands Role in Broadway's 'Small Hours'

Afro-American, Feb. 10-51

NEW YORK — John Marriott, star of "Respectful Prostitute," "The Little Foxes," and numerous other stage, radio and television productions, is set to open in the brilliant play by George Kaufman, "The Small Hours," at the National Theatre, Feb. 15.

Marriott will be featured along with Dorothy Stickney, Paul McGrath and other noted thespians in the play which is being directed by Max Gordon.

Marriott had to cancel several television and radio commitments due to his heavy acting schedule.

"The Man Without a Country," on the Ford Hour,' "Lights Out," and Billy Rose's productions for which he had received script, are curtailed temporarily.

Marriott has been seen on Broadway in "The Little Foxes," "The Iceman Cometh," "The Respectful Prostitute," and numerous cinema and radio presentations.

The star is a graduate of Wilberforce University and a member of Alpha Phi Alpha Fraternity. He is a charter member of "Television Authority," among other theatrical affiliations.

TO JOIN MUSICAL HIT

Diosa Costello, who will replace Juanita Hall in the role of Bloody Mary in "South Pacific" at the Majestic Theatre on Tuesday evening, June 5. Miss Costello has been playing that part in the national company, which now is playing in Chicago.

John Swope

49c(1) (b) 1951

ETHEL WATERS

Ethel Waters Honored For 35 Years In Show Business

Daily Record Dat 3-10-51

icago Favorite on Sept. 17

Tribune Sun. 8-19-51
Chicago, Ill.

BY GLADYS P. GRAHAM

NEW YORK — (ANP) — Top personalities of all races from the theatrical world gathered in the lobby of the Empire theatre last week to honor Miss Ethel Waters, who is starring there in "Member of the Wedding", for her 35 years in show business. 49c(1)

The American National Theatre and Academy Artists presented Miss Waters a Genitan medal, one of the highest awards an artist can earn, for her achievements.

Guests also came to honor her for her new book, "His Eye Is on the Sparrow," published by Doubleday.

Miss Waters took this occasion to explain her purpose in writing the book and to explain what it means to her and what it could mean to the world. Decanta.

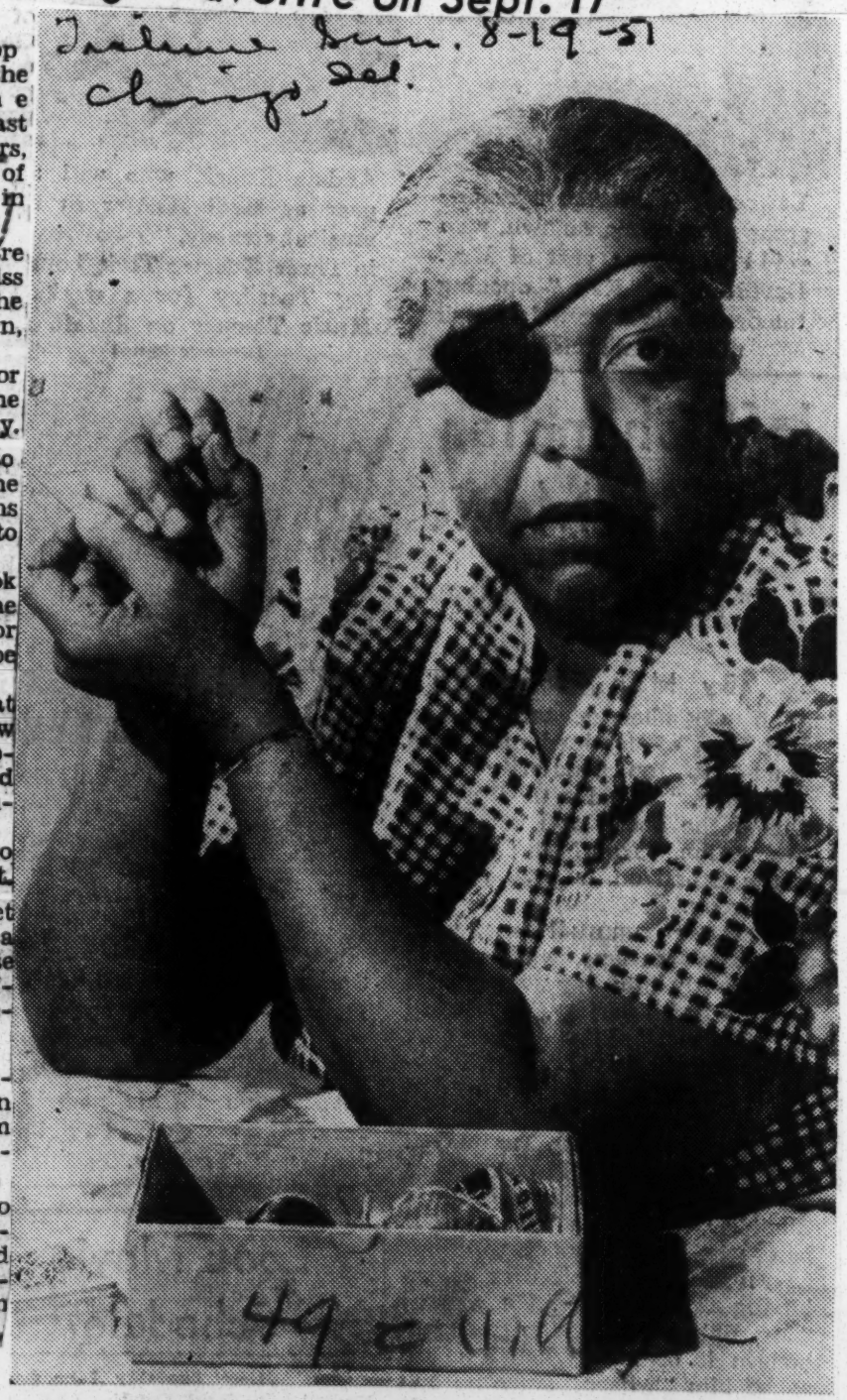
Her purpose for writing the book was not to publicize immorality, she said, but to let the little fellow (or the sparrow) know there was hope for him. She said:

"I want the sparrow to know that out of great darkness and sorrow can come light and eventually happiness for those who worship God and work hard and apply themselves.

"I took a chance on opening to full view the skeletons in my closet. I felt that this sacrifice would let others who struggle know there is a kindred spirit from one who rose from the muck of poverty and suffering into the sunlight of achievement.

"Indeed, my life has been enriched from these experiences. When I'm on stage, I'm not acting, I am simply reliving my experiences before the public .....

"Yes, I want the little fellow to know that there is a fellow champion who has met the challenge and won. This is not a book about a Negro, it is one about another human being."



Ethel Waters, as she will appear in the role of Berenice Sadie Brown when the new Chicago theater season opens Sept. 17. She will be starred in Carson McCullers' play, "The Member of the Wedding," in a limited engagement at the Erlanger.

Says "The Well" Should Be Among the Top Ten Movies

BY CONRAD CLARK

NEW YORK. — (ANP) — United Artists, in its portrayal of what mob frenzy can do to a city or state, has released "The Well" which is the closest and best answer to how we can kill the roots of democracy here in America, in these critical times.

Produced by Clarence Greene and Leo Popkin, and directed by Popkin and Russell Rouse, the picture features a group of Negro and white artists.

A sneak preview of the picture was shown by Loew's "Victoria" last week. Those fortunate to be present at the theater that night, have only praise and admiration for the players and the producers.

Listed among the Negro cast are Maidie Norman, who plays the part of the stricken mother with whom the audience weeps throughout the picture, and Ernest Anderson, her husband, well remembered for the part he played with Bette Davis in "In This Our Life."

"The Well" is a terrific suspense drama, which tells the story of any average town in America, which is torn apart, and is finally reunited, over the disappearance of a little Negro girl, five-year-old Gwendolyn Laster."

The picture opens with little "Carolyn Crawford" walking across a park, on her way to school which she never reached because she fell into an old abandoned well in the park.

On learning that she did not arrive at school, her mother becomes worried, but her husband treats the report casually as the child often wanders. The parents call the sheriff (Richard Rober, recruited from the Broadway stage for the picture, whose portrayal is one of the highlights of the entire picture.)

There was very little worry about the "lost" child, until rumors told that a white man was seen earlier in the day with the little girl. Eventually the "kidnapper" (Henry Morgan) was picked up and jailed.

The kidnapper is the kin of the town's wealthy contractor. After news that a white man was being held in jail on account of a Negro started rumors, both Negro and white residents of the town soon become embroiled over the incident.

Whites beat up Negroes on the streets; Negroes retaliate by beating up whites, smashing store windows, and soon the town is in bedlam. The sheriff deputizes both Negroes and whites to help him, and just as a full scale battle was about to reak loose in the town, word comes around that the child is found.

Both Negroes and whites, who less than one hour ago, were planning to kill each other, joined forces to help rescue the child from the well, which was successfully done after many hours of toil.

The world premiere of the "Well" opened at Loew's State, on Wednesday, Sept. 26.

Members of the cast include: Richard Rober, Barry Kelly, Henry Morgan, Christine Larson, Tom Powers, Robert Osterloh, Maidie Norman, George Hamilton, Ernest Anderson, Dick Simmons, Pat Mitchell, Wheaton Chambers, Michael Ross, Jess Kilpatrick, Roy Engel, Alfred Grant and Bill Walker.

Maidie Norman, in New York for a 10-day personal appearance tour, was present at the premiere.

A MOTHER'S AGONY REVEALED IN "THE WELL"

Times
Sun. 9-23-51
New York-N.Y.

49-M(1)(b)

Maide Norman, as the mother of a child entombed in a near-by well, is restrained by her husband, Ernest Anderson, and the sheriff, Richard Rober, in this scene from the new Rouse-Greene drama which is scheduled for a Wednesday opening at Loew's State.

HAIL BRIGHT YOUNG ACTRESS.—Maidie Norman, star of the sensational and socially significant movie drama ,"The Well," has been hailed as one of the brightest new stars in the theatrical firmament. Miss Norman is shown in a scene from the movie, now premier-ing in New York, with Bill Walker (left) and Ernest Anderson (right).

Maidie Norman, Star Of 'The Well,' Hailed As Great, New Discovery

NEW YORK. — (Global) — Maidie Norman, star of "The Well" is having a good time in Gotham. The attractive actress who plays the poignant role of the mother of a little girl trapped in a deep well, is creating the same kind of sensation in Harlem as she does emoting at the well seeking with all the anguish of a mother's heart to call down to her little one buried 80 feet below.

While in New York, the movie star has been a guest of society editor and socially prominent Geri Major. Miss Norman is here specifically for personal appearances in connection with the picture.

Maidie Norman was born and reared in Lima, Ohio, less than 30 years ago. She seems to have been a born actress, for she earned her first dollar at the age of nine giving recitals throughout Ohio. She sang, danced and recited. In high school she won oratorical contests and through them won a four-year scholarship, all expenses paid, to Bennett college, one of the nation's top Negro colleges, in Greensboro, N. C. There, incidentally, she met McHenry Norman whom she married. They now have a nine-year-old son.

In college, Miss Norman concentrated on dramatic acting and singing and did radio work on the local Greensboro station. She took a post graduate course in dramatic acting at Columbia university.

Coming to Los Angeles, she gained her first real break in the professional theatre in 1946 when she applied for a job in the production, "Two In A Bed" at the Musart Theatre. No part was available, so she offered to understudy three female roles during rehearsals. There being no stage manager, she made stage manager notes for the director and thus got a fourth job on the production. When the leading lady, Louise Beavers, was unable to appear one night she stepped into her role.

Miss Norman, in her next production, "The Bat" played the leading role, that of an 80-year-old woman. She played Katie in a production of "Broadway" at the Actors Laboratory theatre, then Honey in "Deep Are the Roots" with James Edwards and Betsy Blair; then Flory in "Waiting For Lefty," the Clifford Odets play. Then followed several important roles in "The Cradle Will Rock," "Lend an Ear" and "Sugar Hill."

Asked what her greatest ambition is, Miss Norman replied, "To be a great actress."

It is the unanimous opinion of the actors who appeared with her in "The Well" that she already has realized that ambition.

POWERFUL, EXCITING SCREEN DRAMA

'The Well' Seen as Factor to Help Human Relations

NEW YORK — Walter White and Dr. James Egert Allen, respectively heads of the national and New York State NAACP, have hailed the new United Artist film drama, "The Well," as powerful, exciting and moving screen entertainment which will be an important contribution to improved race relations.

In separate statements, Mr. White and Dr. Allen paid tribute to the producers and distributors of the screen play which has its world premiere at Loew's State Theatre in New York City in late September.

"In my opinion," said Mr. White, "it is one of the most moving, most exciting and most important films ever made. The story it tells of the deterioration of human brotherhood and then of its rehabilitation is so spine-tingling I was kept almost constantly on the edge of my seat."

Called 'Most Dramatic'

Dr. Allen declared: "This picture is most dramatic, to say the least. It is realistic and intensely emotional. It is a picture for old and young. The scenes are carefully drawn, the acting is most natural and the cast is well-suited.

"During these days of racial hate and misunderstanding, a film such as 'The Well' can do much to develop better human relations."

The story of a modern town torn apart and reunited over the disappearance of a little colored girl, "The Well" is brought to the screen by a large mixed cast including Richard Rober, Maidie Norman, Barry Kelly and Ernest Anderson.

Well Known Players

Rober and Kelly are both of the Broadway stage, each having appeared in the top roles in "Oklahoma" and "Born Yesterday."

Miss Norman, for whom "The Well" provides her first starring role, is being spoken of as possibly becoming the first actress, other than white, to win an Academy Award since Hattie McDaniel.

Anderson is the Hollywood performer who created a sensation with his portrayal in support of Bette Davis in "In This Our Life."

Among others in the cast are Henry Morgan, George Hamilton, Christine Larson, Tom Powers and Alfred Gran

Maidie Norman, Star Of 'The Well' Hailed By Broadway Picture Fans

She took a post graduate course in dramatic acting at Columbia University.

NEW YORK — Maidie Norman here for the premiere of "The Well," the sensational pix that features her as the mother is being hailed as the next Hollywood great. Moving to Los Angeles, she gained her first real break in the professional theatre in 1946 when she applied for a job in the production, "Two In A Bed" at the Musart Theatre. No part was available, so she offered to understudy three female roles during rehearsals. There being no stage manager, she made stage manager notes for the director and thus got a fourth job on the production. When the leading lady, Louise Beavers, was unable to appear one night, she stepped into her role.

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In college, Miss Norman concentrated on dramatic acting and singing and did radio work on the local Greensboro station.

MAIDIE NORMAN, star of the new motion picture, "The Well," which is destined to be one of the greatest pictures of the year and probably the best dealing with race and human emotions, and already regarded as the 1951 Academy Award winner, is being escorted across LaGuardia airfield by a committee of Harlem ladies upon her arrival from Hollywood. She flew here for a "sneak" preview of the picture at the Lowe's Victoria last week. With her (she is in white) are Mrs. Izzy Rowe, Mrs. V. P. Bourne-Vanneck, Mrs. Evelyn Cunningham, Mrs. Gerri Major, Mrs. Charles Villere, Mrs. Ida Cullen Cooper and Mrs. Earl Brown.

HERE THE vivacious and talented Maidie Norman is shown standing when presented to the world premiere audience in New York. Dignitaries of stage, screen, radio and television participated in the festivities accompanying the picture's arrival on Broadway.—Photo by de Mille.

FRED O'NEAL of the American Negro Theatre looks on while Mrs. Norman, the mother of a nine-year-old son, autographs a book for Leigh Whipper.

49c(2) (a) 1951

These night club stars are (top row, left to right) June Burnett, Little Rathskeller; one of the Valors, Weber's Hof-Brau, Central Airport, Camden; June Christy, Chubby's, and Buddy Lester, Sciolla's Cafe. At the bottom are (left to right) Stan Irwin, Palumbo's Cabaret; Charlie Ventura, Opera House Club; Elsie Blovie, New Town Tavern, Delair, N. J., and Napoleon Reed, Latin Casino.

Louis Jordan and Orchestra Top Bill on the Earle Stage

A potpourri of musical entertainment rattled the rafters at the Earle yesterday when Louis Jordan and his troupe went through a series of violent capers which rocked the spectators from their seats.

Jordan, who drew gales of laughter from a "knocked out" crowd, led the bevy of entertainers whose energy heightened with every toot of the brass section.

STAMPEDE ON STAGE

The Jordanettes, with the grace of a Notre Dame backfield, stampeded across the stage during most of the show. With the coordination of Mexican jumping beans, the chorus swung arms and legs about, leaving the audience wondering who was going to get clipped next.

Teddy Hale, the more talented of the entertainers, part dancer and part gazelle, went through a light-footed and rhythmic routine that was outstanding. In addition, the Novellos, Peggy Thomas and Bill Davis shared the spotlight, making the performance more than varied.

THE SCREEN OFFERING

On the screen, Preston Foster, Wayne Morris and Kay Buckley starred in "The Tougher They Come."

Poorly acted throughout, the story winds itself, with many loose ends, around a lumberjack who inherits a valuable tract of forest coveted by a lumber combine.

The hackneyed triangle idea prevails until the end, when all things are settled and the picture retires along with the audience which, with stifled yawns, seemed to have had that idea earlier. P. W.

Singer Once Again Becomes Top Night Club Attraction

By RUDOLPH DUNBAR

PARIS—(ANP)—With the gaiety and charm of pre-war days, Bricktop has returned to the Montmartre. The American born Negro singer is again fast drawing the royality of Europe and aristocracy of America to the brightly-lit Montmartre, particularly to the Melody bar where she performs nightly.

It has been 12 years since Bricktop held Paris' cafe society in the plam of her hand. Like many of the entertainers she fled Paris when the Germans entered. Now, 55 years old, Bricktop seems to live in the peppetual freshness of youth. While she still is as lovely and charming a over, her philosophy on money seems to have undergone revamping. When discussing how she had won and lost three fortunes she quickly declared, "But it will never happen again. Life is far more too difficult today."

The singer's climb to fame and fortune was as fabulous as her lost of three fortunes. She first became known in the entertainment world in Chicago back in the roaring '20s. Her name was Ada Smith and she was a cabaret singer in those days at the Pekin Inn at 27th and State streets, and later at the Dreamland Cafe at 35th and State.

Her first big popularity came when she teamed with two other girls who later became famous, Florence Mills and Cora Green. These three formed a marvelous trio and starred for several years at the old Panama cafe, 35th and State streets. The beloved Florence Mills went on to become the toast of Broadway and Cora Green, a top rank vaudeville artist. Bricktop hit her stride in Montmartre.

When she first returned to Paris after the war, times were bad for the most popular artists so she decided to return to America. For a time she served as hostess in a small entertainment place in New York. But unable to reach the "big ne" in the states, she moved to Mexico. There backed by Edward Jones, the Chicgo policy king often referred to as the "Baron" who is now the target of the Kefauver Investigating committee, she opened a glamorous cafe. Its success brought her back to where she belongs "Gay Paree."

These night club entertainers are (top row, left to right) Lydia, Weber's Hof Brau, Central Airport, Camden; Suzanne Dean, Sciolla's Cafe; Helen Page, Club 13, and Peter Hanley, Celebrity Room. At the bottom are (left to right) Stan Irwin, Palumbo's Cabaret; Art Lund, Lexington Casino; Harry Ranch, Ciro's, and Bill Farrell, Click.

These night club entertainers are (top row, left to right) Elaine Du Feen, Palumbo's Cabaret; Joanne DuBois, Little Rathskeller; Billie Holiday, Rendezvous, and Lena Horne, Latin Casino. At the bottom are (left to right) Julia Steele opening Feb. 27, New Town Tavern, Delair, N. J.; Chris Powell, Club Harlem; Al Marshall, Sciolla's Cafe; Guy Mitchell, now appearing at Chubby's.

These night club stars are (top row, left to right) Angela Wilnow, Weber's Hof Brau, Central Airport, Camden; one of the Burke Twins, Click; Margaret Watkins, New Town Tavern, Delair, N. J., and Pearl Bailey, Latin Casino. At the bottom are (left to right) Pepita, The Black Cat; Steve Gibson, Chubby's; Bert Stone, Lexington Casino, and Joe Scotti, Sciolla's Cafe.

These night club stars are (top row, left to right) Lee Wiley, Rendezvous; Reyes, Tahiti Show Bar; Claudia Pinza, Lexington Casino, and Carita, New Town Tavern, Delair, N. J. At bottom are (left to right) one of the Three Peppers, Sciolla's Cafe; Noro Morales, Click; Mickey Shaughnessy, Chubby's; Stan Irwin, Palumbo's Cabaret.

Harlem To Broadway

By DELORES CALVIN

Billy Daniels, top sepia male torch singer, is setting a new high in patron interest at the famous Broadway Lou Walters Latin Quarter. Daniels follows Juanita Hall, song stylist of "South Pacific." The "Old Black Magic" man is aided by Billy Payne at the piano. Lena Horne, the bronze venice, follows Mr. Daniels at Bill Miller's Riveria, where she is getting superlatives from all the music and drama critics on the main stem.

Joanne Norris, gifted child dancer and a member of Ruby Magby's dance group, has been selected for the Duke Ellington "Calvacade of Stars," which will tour the theatre chains on a 10-week tour. Miss Norris, a graduate of Washington Irving high school and a ballet scholarship winner recently, closed a smash engagement at the 125th Street Baby Grand.

Megs Munday, lead actress in the "Respectful Prostitute," in which she was cast opposite the internationally known sepia character specialist and graduate of Wilberforce university, John Marriott, has taken a trek to the altar. Miss Mundy took on Konstantino Yannopoulous in an elaborate ceremony at the Greek Orthodox Cathedral Saturday. Marriott, who toured with Miss Mundy extensively, was unable to be present for the ceremonies because of TV and radio commitments.

49c(2) (a) 1951

Duke Ellington Soon to Bring 'Biggest Show'

Duke Ellington and his orchestra, Nat "King" Cole and his trio, Sarah Vaughan and her vocalizing will be among the all-star company of the three-hour variety show scheduled for the Mosque on Sunday night, September 30.

Each of the entertainers is considered a top name in his or her particular category. Seldom have those included in "The Biggest Show of '51" combined talents with others of like caliber. The show also will include the dancing of Peg Leg Bates, the comedy of Timmie Rogers, the zany antics of Stumpy, the capers of Patterson and Jackson and the dancing of the Marie Bryant group.

Ellington, who has appeared at the Mosque on several previous occasions, was born Edward Kennedy Ellington in Washington, D. C. His nickname, "Duke," was acquired at the age of 8, long before he entered the musical field. Originally he intended to study art, and even won a scholarship at Pratt Institute in Brooklyn, as a result of his work in oils at Armstrong Technical High School in his native city.

The Duke's Progress

While still a youngster, the Duke picked up piano playing by ear, and some time afterward learned to read music. He played odd jobs around Washington with his own five-piece band, which he took to New York, gradually increasing the size of the band while his own understanding of music forms also deepened.

Ellington became nationally known during a five-year engagement at the Kentucky Club, from which he moved to the Cotton Club. He played a vaudeville date with Maurice Chevalier at the Fulton Theater and then moved into the Palace, the top spot of variety theaters. Ellington was signed by Flo Ziegfeld for "Show Girl" and during the run of this show made "Black and Tan Fantasy" one of the most successful musical shorts ever done, highlighting the Duke's composition of that name.

Tickets for reserved seats for "The Biggest Show of '51" are now available at the Virginia Record Shop, Archie's Record Shops, the Globe Record Shop, and Slaughter's Hotel.

49c(2) (a) 1951

Cited in New York

Noble Sissle, orchestra leader-composer, who was cited Saturday by Freddie Fulton at his theatrical studios in NYC, for his untiring work in aiding juvenile delinquency and in helping set up a coordinating committee to adjust radio and TV in adjusting their casting departments relative to integrated bookings.

BILLY DANIELS TO ROXY

NEW YORK — (INS) — Billy Daniels has invaded New York —what with a grand opening at the Latin Quarter on Broadway followed with a two weeks engagement at the Roxy Theatre with the entire Latin Quarter show-can-can girls and all! . . Billy hasn't been around these parts since his famous Riviera appearance—a spot across the river which is right now well taken of by Lene Horne.

49c(2) (a) 1951

Louis Armstrong

Recalls Legendary Career of Satchmo

49c(2)(a)

NEW YORK — Columbia Records launches its new "Golden Era" series, devoted to historic jazz figures, with a four-volume recorded reprise of "The Louis Armstrong Story." Retracing the legendary Armstrong career from 1925 to 1931, the musical history covers the four major periods in which Armstrong established his reputation.

Forty-eight titles originally recorded for the Okeh label are included in "The Armstrong Story," performed by a series of notable ensembles including the famous Hot Five, the Hot Seven, the ensemble in which Earl Hines was band pianist and the first Armstrong big band.

Featured with Armstrong in these recordings are such other stellar jazz musicians as Johnny Dodds Edward (Kid) Ory, Lillian Hardin, Johnny St. Cyr, Hines and Jack Teagarden.

Began Working in 1925

The first Armstrong discs were made in 1925 when Louis organized a recording band for Okeh Records in Chicago. Together with Dodds, pianist Lillian Hardin (also Mrs. Armstrong at that time), Cyr, all former colleagues in King Oliver's Creole Jazz Band and Ory, Louis made a brilliant series of recordings in a modified Crescent City style.

This group, billed as Louis Armstrong and his Hot Five, became an instantaneous hit, waxing nearly 200 sides for Okeh during the next six and a half years. Volume I offers representative selection in the true New Orleans spirit.

Volume II consists entirely of recordings made within a period of eight days in May 1927

Hines First Pianist

The third group into which Armstrong's greatest recordings fall is the series in which Hines was the band pianist. Recordings in Volume II show how Louis broke away from the New Orleans style for the first time on his band records and gave fuller play to his soloistic fancies. In June, 1928, Louis launched a new group which tended to less ensemble improvisation and more solo work.

A key man in Louis' change of mood was Hines, who revolutionized jazz piano playing and made the keyboard swing with his "trumpet piano style."

Not until 1929, after recording with three special groups, did Armstrong settle down to wax steadily with the same musicians who worked with him nightly on in-person jobs.

Using Tin Pan Alley material instead of the classic New Orleans jazz vehicles, Louis turned his genius to the routine commercial formula—the band read straight arrangements while he played his horn, sang a chorus and then played a coda. Volume "The Louis Armstrong Story" includes a group of his more commercial recordings.

49c(2) (a) 1951

PEARL BAILEY

'Tired, Wants Divorce'

'Pistol-Whipped' Says Miss Bailey

WASHINGTON—Thousands of people sat up and listened to stage star Pearl Bailey's hit recording of "Tired"—and now she just wants her husband, John R. Pinkett Jr., to sit up and listen because she is "tired" of his war-like attitude toward her. In fact, she has filed in the District Court for a limited divorce.

Pearl is "tired" of being pistol-whipped and being struck by telephones. She is 'tired" of his "hostile and belligerent" attitude and his taunts of affairs with other women. She wants him to stay out of the home she bought in Washington. Like another of her songs, "That's Good Enough for Me."

Paraphrasing her recording of "Protect Me," Miss Bailey does not want to be protected from love, she wants to be protected from her husband, who, she says, grows abusive when he is under the influence of liquor. She wants protection because Pinkett has threatened to kill her, according to the complaint filed last week through George E. C. Hayes of the law firm of Cobb, Howard and Hayes.

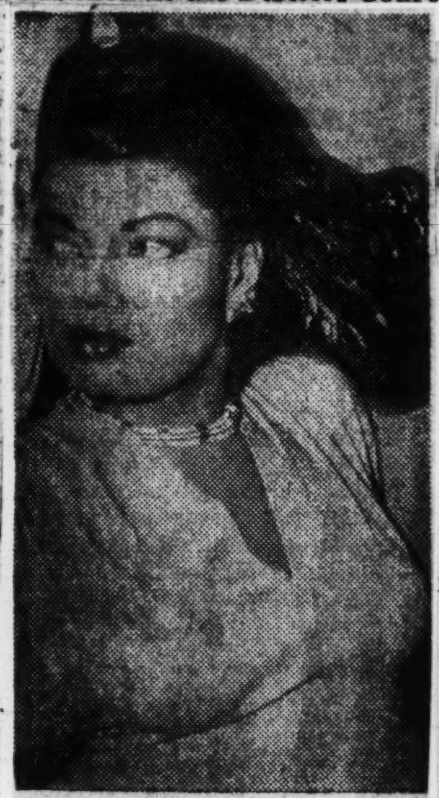
The famous singer charged her mate with cruelty and asked that he be restrained from molesting or interfering with her. They were married at Las Vegas, Nev., on Aug. 3, 1948.

DENIES CHARGES

Pinkett, son of a prominent Washington real estate operator, denied all charges through his attorney, Franklin G. Bourne.

Miss Bailey grew "tired" last July when she and Pinkett separated. He moved from their home (owned by her) at 1439 Channing Street, N. E. Promising to change his attitude, she says, Pinkett was allowed access to the home.

Miss Bailey states that since they were married she has been completely self-supporting, and that her husband has been the "recipient of the advantages and facilities of her home during the time they lived together." (By 1947 she was earning $4,500 a week and $25,000 for each motion picture she made, plus a lucrative income from recordings.)



PEARL BAILEY
. . . she's really tired

As the title of her newest Broadway hit states, Pearl will say "Bless You All" if she is granted a limited divorce from hubby number three.

THREE HUSBANDS

Miss Bailey was divorced from her first husband, Melvin White, in 1947, giving him $2,000 in cash and a $10,000 home in Philadelphia.

Husband number two was Ralph Harlan, a Washington sportsman, from whom she was divorced after six months, because, Harlan said, "she had too much success and too much money for me, and I couldn't keep up the pace."

Later she married John R. Pinkett Jr., and now she is "tired" and wants "protection" from his pistol-whippings, telephone assaults, vile language and improprieties — and intimations of affairs with other women. She wants a divorce, that's good enough for her.

Has Role in 'Bless You'

Sings, Dances in Musical Revue

..... By ALVIN E. WHITE .....

NEW YORK (ANP)—Pearl Bailey has added another triumph to her impressive and growing list of stage hits.

As one of the three stars in the new musical revue "Bless You All," Pearl out does her previous Broadway appearances, "St. Louis Girl," and walks away with the show when she's on stage at the Mark Hellinger at 51st and Broadway.

Miss Bailey makes her entrance in the opening number with Jules Munchin, Mary McCarthy and Valerie Bettis. She is wearing a white creation that is really out of this world. Again in the finale she wears the same costume which is a replica almost of the opening scene. It is a breath taking sight and the costume does full justice to Miss Bailey's good looks and charm.

Always a Show Stopper

No one needs talk about Pearl Bailey's performance on stage. She's a sock stylist with the reputation of stealing and stopping any show in which she appears. And that's what she does for "Bless You All."

Her slow songs and "tired" acts are punctuated with a deft bit of dancing that tells you Pearl has "it" when it's necessary. Miss Bailey is decidedly graceful and charming.

Her songs call for encores when she's on stage.

But equally as striking is this great revue was the use of two colored male dancers in the ensemble (a ballet group that sang too) and a colored ballerina. Joe Nash is one of the former and he has a terrific part in a portrayal of an art gallery—he's a sleeping boy in an Arabic or African desert setting.

Joining in the ballet is Elmire Jones-Bey. This lady is a shapely and well proportioned cafe-au-lait person wearing a strikingly daring skin-tight costume of the same color that conceals little of her marvelous shape.

Dances With Ballet

And, too, she can and does dance with the rest of the ballet. She is no novice in this matter of ballet and it is gratifying to see her dark form weaving in and out with the rest of the dancing group.

Miss Jones-Bey talents are not confined to this particular nember either, She's in several of the spectables as are the two colored male performers, Joe Comadore and Osborne Smith.

Critics were divided in their reports on the show, but all were in agreement that Pearl Bailey was outstanding (she usually is) and that the revue is one of the most lavishly staged in recent years.

However, regardless of the critical comment, "Bless You All" is entertaining and with some adjustments, should enjoy a nice Broadway run. Visitors should tab it as a show to see—they'll see colored performers used in a most pleasing way with their splendid talents utilized as artists should be used.

Pearl Bailey May Wed Again; It will Be Husband No. 4

New York— You'd think a girl that's had three unsuccessful marriages would have had enough, wouldn't you? But not Pearl Bailey. She tells why and what kind of man she wants now in the May OUR WORLD.

"Many times during my marriages I was tempted to give up my career and settle down. But my husbands hollered blue murder at the idea. Now I can see how fortunate I was that I never gave up."

What does Pearl expect out of life? The same things you and I want—security first — but there are a few ether things, too, to fill out "her simple way of life."

Under her clowning, OUR WORLD reveals Pearl is a serious soft-hearted trouper. She inherits much of her philosophy from her preacher-father who also doubled as a worker in the Newport News shipyard.

One of the most talented comediennes, Pearl has had her share of Broadway Shows but not one in which she appeared was a "smash hit." That wasn't Pearl's fault. She did her part. As a night club star she's greatly sought after.

Pearl's friends include some of the top folks in the entertainment world. But when she's alone the great star prefers reading and writing poetry. And this, she insists is the thing she'd like in her next husband, "a love for the arts. But then, I may never marry again, who knows."

JO BAKER IN CHICAGO — Greeting Josephine Baker at Chicago's Union Station as she arrived last Thursday, Sam Evans, local disc jockey, and Hennie Mae Cisco of the Courier are shown with Miss Baker and Buddy Rich, whose aggregation is with her at the Chicago Theatre.—Beatty Photo.

The Fabulous Baker Arrives in Chicago

By HENNIE MAE CISCO

CHICAGO—Ultra feminine and French to her fingertips, the fabulous Josephine Baker hit Chicago last Thursday afternoon on one of the few real spring days the city has seen.

Making her first pause for tea at the Hotel Sherman, following poses for the photographers who greeted her at the Union Station, she amazed her interviewers with the spoonfuls of sugar and the slice of Devil's food cake that she enjoyed after eating Hungarian apple strudel, as her first meal of the day.

Lacking the calorie consciousness of most women, vivacious Josephine Baker said that she has one meal a day, and that is usually steaks cooked very rare, so that they are almost raw. But, she deplores the methods of cooking vegetables, stating that she prefers slow cooking.

SMOOTH COMPLEXION

The smoothness of her complexion made it easy to see that drinking tea with lemon, and omitting all alcoholic beverages as well as cigarettes, is good for the face as well as the figure. Dancing and singing keep her weight rather stable, but, she did admit that when a bulge showed, she cut down and when a bone showed, she increased her amount of food. However, she never did say how much she actually weighs.

Dressed in a black Griffe suit, with a matching topcoat trimmed in beaver, and a turban, showing the Morrocan influence, she told of her newest Christian Dior gowns, all white which have to be seen to be apprecipated. For every show, she changes costume, and the models will not be seen until the autumn collections are shown in Paris.

Her sophistication was in direct contrast to her delight with just being in Chicago, seeing old friends and meeting new ones. Her "joie de vivre" was infectious enough to spread onto all who came near, making it easy to understand how Josephine Baker has charmed so many for so long.

JOSEPHINE BAKER, despite a transportation strike in Detroit recently, attracted a gross of $60,000 in nine days. . . . Hilda Simms, who stole the honors in "Anna Lucasta," is the only American in Basil Dean's version of "Hassan," the classic prose play. You should see her London notices. All Valentines. . . . One of the top blues singers is Alberta Hunter, now at La Commedia. Noel Coward wrote "I Travel Alone" for her never published or recorded. . . . Musical Sex Note: A radio deejay rendered "The Hot Canary" after "Sparrow in the Tree Top."

She Calls It 'Horse's Tail'

Glamourous Josephine Baker, who's wowing them at N.Y.'s Strand Theatre with her one-woman show, wears among other things a jewelled headdress, resembling that of Javanese dancers She calls long, beautifully waved hair which hangs down her back her 'horses's tail.'

GIVES HALF HOUR TO NEWSMAN OF 'MY PEOPLE':

Jo Baker Says All Artists Should Insist on Fair Play

Afro-American dat. 3-17-51

Baltimore Md.

By JAMES L. HICKS

NEW YORK—Josephine Baker, a truly great performer if there ever was one, told the AFRO-AMERICAN last Friday that all colored artists in this country should follow her policy of writing into their contract a clause which would prevent their own people from being segregated or discriminated against at their performances.

She made the statement to the writer in a backstage interview at the Strand Theatre after she had brushed aside some of the highest paid white theatrical writers in newspaper work with the comment, "Send him (the writer) to my dressing room he belongs to MY people."

Miss Baker had promised the writer an interview after she learned that the publicity department of the Strand had neglected to notify the colored press of her press conference held in her hotel suite at the Park Sheraton Hotel last Wednesday.

At the time she had talked with the press and then stated that there would be no more interviews.

Stretched Into Half Hour

Besieged by photographers and newsmen from all over the city, her manage had promised the writer a five-minute interview after Miss Baker had ordered him given one.

But when at the end of five minutes I rose to leave in accordance with the agreement, she insisted that I remain and the interview lasted for half an hour with Miss Baker herself prolonging it.

During that time she left her dressing room clad only in a thin robe and went downstairs to a windswept stage door and chatted for 10 minutes with a group of Harlem citizens who were clamoring to see her at the stage door.

Her French husband Jo Bouillon came into the dressing room to tell her that there were some people downstairs who wanted to see her and that the stage hands would not permit them to enter. He spoke in French.

She Goes to Them

Miss Baker immediately rose in her thin robe and said, "If they will not let my people come to me, then I shall go to them." She then fought her way to them through the waiting crowd of newsmen outside her dressing room and went down stairs to greet the waiting group.

With two windows open and an icy wind sweeping in, the $15,000 a week star then proceeded to stand there in the draft and talk for 10 minutes with the group despite the fears of her management that she would catch a cold.

"These are my people," she cooed, " and I love them."

Back in her dressing room, I asked Baker to comment on whether she felt other colored artists should follow her policy of demanding equal treatment at their performances.

Strength in Unity

Speaking so rapidly that her voice was reminiscent of the chattering of a love bird, Miss Baker said, "We should all be like this. It is the only way. In unity there is strength. We must stick together."

Closeup of the Jo Baker hairdo. She wears medallions over each ear. Wardrobe she's displaying during her N.Y. appearance cost in excess of $150,000, includes many Paris-designed gowns.

When asked how it felt to be back on Broadway after an absence of 15 years, Miss Baker cooed, "It is the happiest day of my life. I love them. They love me."

But when I asked her if she ever expected to return to America to live, she promptly answered "No."

"Why should I" she asked. "I have my family there—and there all of us are veree veree happee." She speaks with a decided French accent.

I Get Interviewed

From this point on, Miss Baker began to do a good job of interviewing me. She asked about old acquaintances in Harlem, questioned me about AFRO correspondent Ollie Stewart in Paris.

We were interrupted by a colored magazine editor who apparently had agreed to see to it for Miss Baker that the colored press was not slighted during her visit here.

This he had not done and she jumped him as soon as he entered the room. He mumbled some rather poor excuses and departed.

Wire A Day From Cuba

Miss Baker's dressing room was lined with telegrams and flowers from such notables as Sophie Tucker, Jean Sablon and "The Cuban People" of Havana from whom she receives a telegram each day while here.

As to her performance on the stage, this reporter, who likes to be stingy with adjectives especially where theatres are concerned, actually found it difficult to command proper words of praise to describe it.

She is a theatre in herself. She wraps her audience in the palm of her hand boils the audience down to one person and then makes every one in the audience feel that he is that one person.

Many Things in One

She is all over the stage, singing into a portable microphone which is wound or let out from backstage as the trips from one place to the other.

In her singing she presents the femininity of Lena Horne, the sex of Jane Russell, the modulation of Sara Vaughn, the voice range of Marian Anderson and the boogie beat of Hazel Scott.

The crowd simply goes wild. Her first show ran 25 minutes over due to encores and last Friday night the show went 28 minutes over. She sings song after song, and often bursts into another song while the audience is applauding her on the one before.

Tells Story Through Body

Much of her presentation is in French but Miss Baker has a way of saying things with her shoulders and other parts of her body which tells better than any other language what she is trying to put over.

Despite all this, it can not be said that her program is dominated by sex.

Her greatest number is her last one in which she sings, "Two loves have I. One is my country—the other is Paree."

Teddy Rich's orchestra which accompanies Miss Baker and in which there is one colored player, trumpeteer Harry Edison, is taken over for Miss Baker's numbers by her French husband Jo Bouillon.

Miss Baker dances like an 18-year-old though her passport gives her age as 44.

Jo Baker to Bypass Her Own Hometown

Afro-American dat 10-13-51

Baltimore Md.

St. Louis, Blacklisted by Many Groups, Can't Hear Famed Star

ST. LOUIS (NNPA) — Josephine Baker will not include St. Louis in her three-month tour of the United States because of racial discrimination here, the famous singer announced following her arrival in New York, Monday.

Born in St. Louis, she attended the Dumas School and went to New York at the age of 17. After appearing in "Shuffle Along," she went to Paris, where her fame as an entertainer was established. She now makes her home in France.

The singer consistently has refused to sing before segregated audiences. She accepted an engagement last June to attend the annual conference of the National Association for the Advancement of Colored People in Atlanta, Georgia, after that city had agreed not to insist on segregation, but canceled the engagement when the three leading hotels there refused her accommodations.

Commenting editorially last Wednesday on Miss Baker's decision not to appear in St. Louis, the St. Louis Post-Dispatch, under the head "Avoiding Her Home Town," said:

Joins Other Groups

"..Thus Josephine Baker joins the American College of Hospital Administrators, National Council of Churches, the American Prison Association and a growing list of groups and organizations which no longer consider St. Louis as a meeting place. How much longer are the hotels and entertainment facilities of St. Louis going to rate the color of a person's skin above intelligence, talent and accomplishment?"

Commenting last week on the Council of Churches' decision to avoid Washington, St. Louis and other cities which draw the color line, the AFRO said editorially:

"This is the kind of positive action more groups should take.... those of us who belong to national organizations must insist planning committees take into consideration the manner in which colored members will be treated...."

Has Theatre Role Paying $20,000 Weekly

Miss Josephine Baker, who charmed France and other European countries with her inimitable personality and splendid entertainment, will appear for two weeks at the Roxy Theater in New York next month for $20,000 a week. The management is expecting a record crowd to greet the idol of two continents who has made her career without bowing to the custom of racial segregation anywhere she has given performances.

Josephine Baker Returns For $20,000 Weekly Spot

(Special to Journal and Guide)

NEW YORK, N. Y. — When Josephine Baker opens at the Roxy Theater here Oct. 10, she will be working under terms of a contract guaranteeing her one of the highest salaries ever paid to a single artist by the theater—$20,000 a week. Miss Baker's engagement at the Roxy is for two weeks.

Roxy Theater officials disclosed they are making preparations to accommodate capacity crowds daily who are expected to flock to the theater to see the great international queen of glamor and style perform in person.

Miss Baker is concluding a five-week stay in France during which time she rested at her modernized 12th century chateau in Dordogne near Toulouse. For the first time in nearly a year the great singing and dancing star of Folies Bergere fame was reunited with her mother, sister and hundreds of animal pets.

Miss Baker spent some time in Paris making additions to her fabulous wardrobe. She conferred with designers like Jacques Griffe, Christian Dior and Balanciaga who have created some of the star's new gowns which she will show American audiences this Fall. At the Roxy she will display for the first time anywhere 20 of the most exotic creations of these masters of Parisian style.

The glittering Josephine will return to the United States Sept. 30 aboard the "Ile de France."

Earlier this year Miss Baker made a triumphant tour of America, playing to capacity audiences everywhere. During her stay in America she was a champion for civil rights, fighting discrimination everywhere she found it.

SHE REFUSED to bow to the South's segregation or its accompanying evils: In California she demanded the arrest of a white Texas salesman for his insulting racial remarks. He was heavily fined in court.

She frequently punctuated her theatrical performances with remarks against racial discrimination.

Miss Baker and her group were booked to entertain delegates and visitors at the 42nd annual conference of the National Association for the Advancement of Colored People held last summer in Atlanta, Ga. Because Atlanta white hotels refused to accommodate the group, Miss Baker cancelled the trip. She had an understanding with NAACP officials that she and her group would request accommodations in the best white hotels, and if she could not get such service, she would not make the trip.

The world famous star has steadily refused to bow to race prejudice anywhere just to get engagements, yet she is constantly in demand because of her outstanding ability as an entertainer.

MILLIONAIRE FOR CHRISTY

with RICHARD CARLSON
UNA MERKEL · CHRIS PIN MARTIN
DOUGLAS DUMBRILLE · KAY BUCKLEY
Produced by BERT E. FRIEDLOB · Directed by GEORGE MARSHALL
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NED SCHUYLER presents
IN PERSON
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Josephine Baker
New York Mirror
In her only New York theatre appearance this season!
presenting
HER EXCLUSIVE SPECIAL INTERPRETATIONS
with her new and fabulous $250,000 collection of gowns designed especially for her by Christian Dior, Balenciaga, Jacques Desses, Griffe, Pierre Balman and Maggy Rouff.
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GISELLE and FRANCOIS SZONY
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"Charming... delightful! A gay picture!" Louella O. Parsons

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Extraordinary
LIMITED ENGAGEMENT!
starts TOMORROW
at the ROXY
7th AVENUE & 50th STREET
DOORS OPEN 10:30 A.M.

Greetings for 100,000,000th Roxy Theater Patron

Josephine Baker, currently appearing in person at the Roxy, congratulating Anita Zang, of the Bronx, who became the 100,000,000th person to buy a ticket of admission to the theater

Jo' Baker Sick, Cuts U. S. Tour

club tour of the internationally famous St. Louis-born chanteuse, Josephine Baker, will be cut short here Aug. 11, when she prepares to leave for her second homeland, France.

Miss Baker's tour is being interrupted for reasons of health. Recently she has been under the constant attention of two throat specialists after suffering an attack of laryngitis.

JOSEPHINE BAKER
. . . headin' for France

SAN FRANCISCO—(ANP)—The triumphal theatre and night

La Baker Brings New Acts, Mad Wardrobe For Latest Invasion

NEW YORK—Josephine Baker did not invent money, but she sure knows how to make it. Not only that, but she has what it takes to earn it, and do American audiences love to give it to her! Miss Baker must be the most amazing entertainer of all time (arguments not welcome) because after she played several New York spots on her last visit, the Roxy Theatre allegedly insists on giving her $20,000 per week for two weeks, plus the fact that the Roxy wanted her so madly that the date was moved up to Oct. 4.

Miss Baker plans to electrify her audiences with new acts and a stunning $250,000 (that's right) wardrobe. Isn't that enough?

Miss Baker has been in France only five weeks, but her native land called her back. But while she was at home she did a transcribed stint on Tallullah Bankhead's "Big Show," which will be heard in the U. S. Miss Baker's film "Flame of Paris" is showing in several cities.

If Josephine Baker is the toast of Paris, she must be the marmalade of America. Better words than "terrific" and "sensational" must be coined to do justice to the artistry of La Belle Baker. She will be twice as busy on this trip to America and it is a fact that she is seriously planning a night club in New York. But the first move is to catch her new act and wardrobe at the Roxy beginning Oct. 4. Then another tour.

Unique and individual-styled rhythm is Mr. Saxology's pace. His band is one of the best in the land and right now he is enjoying exceedingly a fine record as a box office draw. The musical aggregation is currently playing the Paradise Theatre in Detroit where "the wild man of the sax" is spotlighted with songsational Dinah Washington, the Dominoes, Lewis and Allyn and the Kit Kats.

Cobb's Farmdell Club date (Oct. 18-21); Celebrity Club (Oct. 29-Nov. 4), and by popular demand Arnett Cobb and his orchestra play a return engagement extraordinary at the Birdland Club in New York City, Nov. 20-25.

Which reminds me that Cobb has promised to give me the inside story as to how he wrote the song hit "Smooth Sailing" that leads the Sepia Hit Parade. It's a Columbia Records bestseller.

stage that he couldn't possibly portray before the footlights. He was (Might I borrow a paraphrase?) gone with it.

It was 3 o'clock in the afternoon.

The way things were that humid afternoon behind the footlights as a Class "B" flicker shown upon the silver screen ("out front") and performers, musicians, their friends and admirers took time out backstage at Harlem's Apollo Theatre, I wasn't sorry, not at all, that I'd been given the assignment to interview Cobb. It turned out to be a pleasant task for me.

Jo Baker Specialty Show Is Top Entertainment

By RUTH JENKINS

BALTIMORE

Fully 90 per cent of the Josephine Baker audience Thursday night has never been to Gay Paree.

But they saw Paris then—with its brilliant lights, its sparkling champagne, its exquisite fashions, its vivacious women, its ooh-la-la, its zest for living—with each dynamic Baker performance.

They also saw, with appropriate colorful costume, but with a French air and accent, Cuba, Africa Brazil and Italy, each with good old American improvisions thrown in for good measure.

Miss Baker's show is not a show; it's more accurately a show-stopper. She presents not a performance, but a personality.

To throw around a few inadequate adjectives, her entertainment is a "3-S" repertoire—sophisticated, sexy, spectacular.

Audience Appeals Candied

Unexpectedly, her direct appeals to the audience while she keeps the show moving with wanton motions of shouders, hips, torso, neck, head, arms and legs (individually and/or collectively, as the spirit strikes her)—are simple, straightforward, and almost refreshingly candid.

She makes such artless remarks as "Thank you, thank you; you do things to me.", and "How do you like my dress? I kind of like it myself", and "Come on, ladies and gentlemen, applaud. I am thinking of my own happiness, so I ask you for it."

And "What shall I do about the scenery, shall I cnage it?" when she prepares to change each costume.

Breath-Taking Gowns

Her first appearance was in a vivid green jewel-studded fur-trimmed creation of breath-taking splendor.

In this she sang a medley of "old favorites," including "Begin the Beguine," "Night and Day," and "Solitude."

This was followed by a Cuban rendition of "This is Happiness."

She changed into her peasant-selling white costume for the character number of the comic North African street hawker, "Pauvre Sidi."

To set the atmospheric stage for this presentation, she brings out a tray of handkerchiefs and socks and throws out several to the audience as she urges them to buy her wares.

Then she calls onstage a male guest from the audience to buy a pair of socks. She sits on the floor and puts one of them on him, before sending him back to his seat wearing the sock, but without his left shoe which she wears as she does her specialty.

When the song is ended, she returns the shoe to the "customer" with a gift bottle of champagne.

Old Friends With AFRO

At Thursday night's performance her "customer" was Vincent Tubbs, who, as AFRO war correspondent had become associated with her in Paris.

In a striking corded silk gown embroidered in gold braid and set off with a scarlet military floor-length cape, she sang "Just One Way to Love."

For her Brazilian dance of the Mambo, she wore strapless, Arabian-type satin pajamas with jewel-studded midriff.

All this colorful, classic entertainment builds up in tempo, temperament and audience appreciation to a spectacular climax as she sang her theme song "Two Loves Have I" in an exquisite gown of rose tulle, hand sewn with pearls and rhinestones.

This was statuesquely and fabulously enriched by a $32,000 rose-dyed fox-trimmed yoke.

First-Rate Comedian

For comedy relief while she makes her costume changes, the Baker show features Pat Henning, who literally keeps the audience in stitches with his burlesque imitations of the star's various numbers, and his truly funny jokes.

He has some clever lines too, which he puts over quite masterfully. Typical is this "aside" to the audience: "Miss Baker asks is everybody happy, and says she's concerned because she is happy. Well, if I were making her $35,00 a show, I would be hysterical."

Miss Baker was artistically sup-

In one of her specialty numbers, ported by the Sparty Donato orchestra of Washington.

Trumpeter Harry (Sweets) Edison is featured. While he takes his solo, she hides behind him, playfully darting her head out from side to side. As the tempo increases, she dances pass him under the trumpet.

As the show ends, Miss Baker shares her curtain calls with Edison, Henning and Fred Stamer, her pianist-director. Each of them kisses her hand as he takes his bow.

And that little French endearment is precisely what the audience wanted to do.

$20,000 a Week For Jo Baker

NEW YORK, N. Y.—When Josephine Baker opens at the Roxy Theater here Oct. 10 she will be working under terms of a contract guaranteeing her one of the highest salaries ever paid to a single artist by the theater—$20,000 a week. Miss Baker's engagement at the Roxy is for two weeks.

Roxy Theater officials disclosed they are making preparations to accommodate capacity crowds daily who are expected to flock to the theater to see the great international queen of glamor and style perform in person.

Miss Baker is concluding a five-weeks stay in France during which she rested at her modernized 12th Century chateau in Dordogne near Toulouse. For the first time in nearly a year the great singing and dancing star of Folies Bergere fame was reunited with her mother, sister and hundreds of animal pets.

Jo Baker's $250,000 Wardrobe Shown In Jet Magazine

CHICAGO, Ill. — The fabulous $250,000 wardrobe which Josephine Baker wears in her current stage appearance are shown for the first time in a magazine in this week's JET, the new popular Negro weekly pocket sized magazine. Miss Baker, acclaimed as the world's best dressed woman, graces the cover of JET and in addition there are a series of photographs showing her in the latest Parisian creations she brought over for her American stage appearances. The magazine goes on sale Friday.

Jet also reveals in the same issue that New Orleans is fast becoming the Negro business capital of the south. "The Crescent City today boasts of more than 3,00 Negro owned businesses which do a brisk trade among New Orlean's 200,000 Negroes (more than any other Southern city) whose weekly buying power is a robust $2,500,0000," says JET .... "They are doing six-figure business annually in everything from potato chips to real estate." JET publishes photographs and a brief background on nine of these outstanding Negro businessmen.

Another timely feature in JET concerns the growing paternity racket being worked now on Negro celebrities throughout the country, a racket that has made life almost unbearable for these individuals.

John H. Johnson, editof and publisher of JET and head of the Johnson Publishing Company — publishers of EBONY, TAN CONFESSIONS anl NEGRO DIGEST — announced this week that sales of the pocket sized news and picture magazine have indicated a wide acceptance of this new type of Negro journalism.

"When we introduced JET three weeks ago we did so after an intensive study of conditions in Negro areas," said Johnson. "We felt that the tempo and pulse of Negro life in this country had been speeded up to such a point that it was apparent a convenient-sized magazine summarizing the week's biggest Negro news in a well-organied, easy-to-read format, with an abundance of pictures, would fill a definite need. Our judgment in this respect has been confirmed so far by the acceptance of JET, not only from the point of view of sales, but fro mthe mesages from many Negro leaders telling us the value of JET to the Negroes in America."

Josephine Baker's Services To Allies During World War II Revealed

NEW YORK—The light on Josephine Baker's services to the Allied cause during World War II has just been shed by revelations of her heroism and self-sacrifice contained in an unpublished account of her anti-Axis activities. A recently-compiled short survey of her war record written by Col. Jacques Abtey, her former commandant in the Free French forces, reveals that the famous star not only contributed her talent to entertaining Allied troops of all nations in North Africa but was one of the most trusted persons who participated in the Allied invasion of North Africa in 1942.

The survey covers the years 1939-1943 and gives highlights of her work as a liasion officer attached to the intelligence service of the Free French Army. It discloses the previously unpublished fact that Miss Baker was present when the Allied invasion of North Africa was planned. Prior to the invasion itself on Nov. 8, 1942, Miss Baker, though ill in bed at the Clinique Comte in Casablanca, conferred with Allied secret service agents on preparation for the attack. To her sick room at the clinic came American, English, French and Arab officers and agents to discuss the activities of the anti-Nazi underground in France and to coordinate information vital to the success of the invasion.

Josephine Baker was one of the few persons privileged to know the date of the U. S. invasion of North Africa to the exact hour of D-Day. When American forces entered Casablanca, she got out of her bed, though not yet recovered from an intestinal operation and entertained the troops.

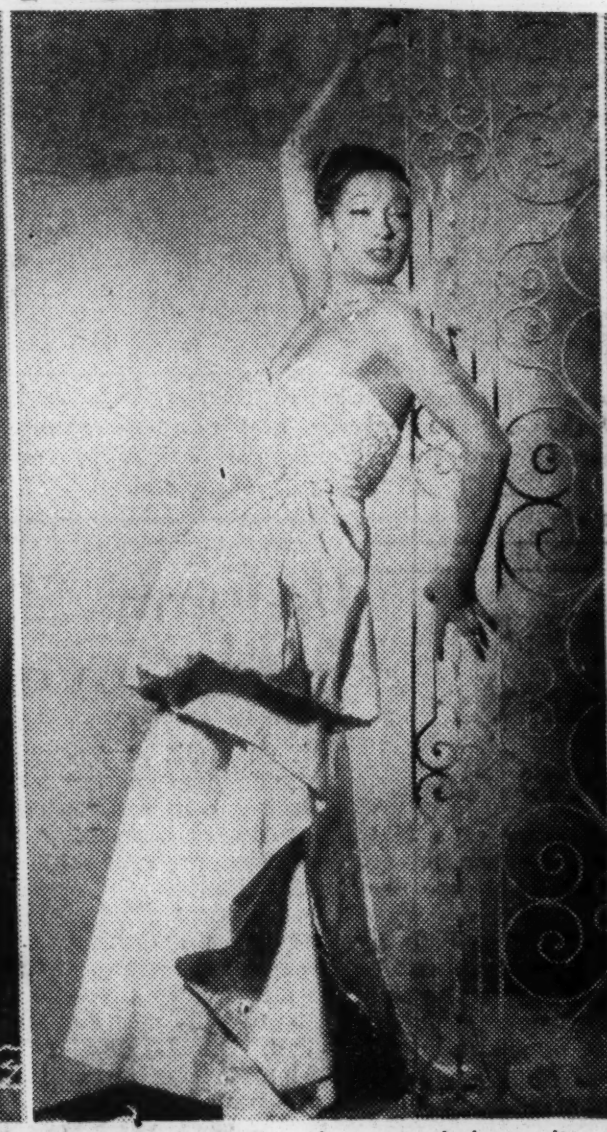
She sang and danced for invasion troops in Casablanca and was personally commended by Lt. Gen. Mark Clark, U. S. Commander, for her services to the Allied cause.

Abtey also describes a dinner at Taylor House in Marrakesh in 1943 when Miss Baker occupied the guest of honor's place to the right of Robert Murphy, President Roosevelt's personal representative in North Africa. Present at the dinner were General Clark, the late General George Patton and many high ranking diplomats.

The Supreme Commander of the British forces asked Miss Baker to make a tour of British camps in Libya and Egypt to entertain thousands of troops. Though seriously sick she made the trip and for 21 days lived in the field in pup tents. She drove her own jeep through thousands of miles of desert country appearing in such battle locations as Tobruk, Benghasi, Bardia and Collum.

"For two months," the survey states, "Josephine Baker moved from Allied camp to camp in North Africa performing for many thousands of troops, including American units, even during bombings by the Luftwaffe."

Wouldn't You Know It? Jo Baker Wows N. Y.



Dressed to Thrill—The fabulous Josephine Baker electrified New York's Broadway last week when she opened at the Strand Theatre. La Baker proved to be as great as ever as an entertainer, but she wowed the audience with her exquisite clothes, estimated to be worth a quarter-million dollars. In every way Miss Baker has shown herself to be a show business phenomenon.

By BILEY ROWE
(Theatrical Editor)

NEW YORK—The great Josephine Baker came out of the legendary past here Friday to thrill, enchant and intrigue habitues of the theatre at the Broadway Strand.

An engagement that has been looked forward to with electrical anticipation, its beginning was accepted with an enthusiastic burst that undoubtedly will ring long in the ears of those who are blessed with the chance to view and hear her. Without a doubt, Josephine Baker's entrance into the American spotlight is the biggest thing in show business since the talking pictpre. She is both a revolution and a rejuvenation and her manner of performing will gain recognition as a new and completely essential segment of the world of entertainment.

Seeing the heretofore fabled Baker in dazzling reality in the Strand's spotlight, walking and dancing with intricate grace, using the heartstrings of the audience with which to spin her songs in many tongues, was an experience worth remembering. To none of these people was La Baker a known personality. However, in an intrepid manner she drew these strangers to her and they were friends. From her entrance to her final beg-off, they seemed to embrace her with their hearts and applaud her with their souls. No veteran of the world of incandescent glare has every eyed or eared anything like it.

From the outset you discovered that there was no overstating her ability—her talent, which has lived through the legend of American show business. If anything, it was underplayed.

There is a graciousness about her which adds stature to the very word itself. A dignity of perfection that has heretofore been denied this generation. Watching Josephine Baker is like seeing one of the seven wonders of the world. You lose sight of how old she is because she performs like no younger woman perhaps ever could. You know that she's perhaps the most beautiful woman you've ever seen on stage because everything about her is as striking as an orchid and as lovely as a rose.

The clothes she wore surpassed the imagination of a queen and made such a wardrobe look bare. She made five changes, two in costumes and three in the most fabulous dresses and furs any American designer has ever seen this side of Paris. In each, it was hard to figure who made what look tremendous. Low cut and well fitted, they clung to her shapely body like a frightened baby to its mother, and ran over it like flowing water, never censoring a curve of her form.

Working to her audience longer than any star ever seen on the American stage, La Baker was a show alone, but never boring. In fact (though bad for her percentage arrangement), most people sit through two and three shows.

Luck for America, Miss Baker has decided to work nine months out of each year in America and add more American songs to her repertoire. She's only doing three at the Strand, but it isn't what she does, it's how she does it.

Oh, by the way, on the screen, Warner Brothers' very wonderful "Storm Warning" digs into hooded gangs with long nails and makes your hate of such things crawl with your skin. Supplementing La Baker on stage were the Zoris, the very wonderful Leo De Lyon and the carable music of Buddy Rich and his orchestra.

Hotels Bar Her

'Jo' Baker Won't Play Atlanta, Ga.

NEW YORK—Denied first-class hotel accommodations in Atlanta, Josephine Baker, world famous entertainer, has canceled her proposed appearance in that city at the forty-second annual convention of the National Association for the Advancement of Colored People.

Miss Baker last month accepted the invitation of the Atlanta branch to give a benefit performance in that city, on June 30, on condition that she and her party be housed in a first-class hotel, that there be no segregation in the audience, and that a mixed orchestra participate in the entertainment. Arrangements were made for a mixed band.

Josephine Baker Mobbed on Broadway By Admirers

By GLADYS P. GRAHAM

NEW YORK — (ANP) — Dazzling Josephine Baker, who has literally set staid Broadway on its ears in one of the most fabulous and precedent-making presentations to hit the east, was mobbed last week by veterans (ex-GIs whom she entertained abroad), bobby-soxers and French-speaking patrons attending her performances at the Strand theatre here.

The success attending the Baker invasion has led to a "hold-over by popular demand" at the theatre until March 23. In addition, she will double duty by appearing at the Monte Prosser's cabaret this week, where she will present a distinct and different show.

Gracious, charming and gorgeously gowned in one of the 40 exquisite garments brought from Paris, North Africa, Cuba, Trieste, Italy, and other parts of the world, Miss Baker told this correspondent that she intends to "crash barriers and kill jimcrow everywhere I go."

"Freedom for all races is my philosophy. Both sides (black and white) wants discrimination abolished. They are only waiting for someone to start to break the racial pattern. My work in Miami, Fla., and parts of South America proved it."

Miss Baker, at this point introduced Maria S. Quintero, Latin teacher and school supervisor of Havana, Cuba, who flew to New York over the weekend to be on hand for Miss Baker's opening at the Strand. Miss Quintero and her students had followed Miss Baker's show in the American theatre in Cuba during her entire three months. In Havana, the teacher and her pupils reserved the first five rows of the theatre for all performances of the five-day appearance, and remained for each performance.

Jo Baker was covered with flowers and surrounded by cablegrams and hundreds of letters received daily from her Cuban admirers. She said:

"I'm happy to be back in one of my two loves, America (Paris is the other), after an absence of over 15 years.

"The response of the people everywhere gives me joy and courage, for I know that my labor in the cause of brotherhood, liberty and fraternity is not in vain."

The St. Louis-born and Chicago and European reared and educated Jo Baker is supported by an all-star cast. There is Buddy Rich and his orchestra, Les Zores, Leo de Lyon, her French husband; the noted French orchestra leader, Jo Bouillion; and Miss Baker's French pianist. In addition, there is her personal entourage or aides from Paris.

Following her engagement at the Strand, the "toast of gay Paree" will appear for a short run at clubs in Los Angeles and Les Vegas. On her return she will make a two-week stop over in Chicago at the Chicago theatre. At the latter her salary is reported to be in excess of $25,000 for the engagement. She last appeared in the Windy City in "Shuffle Along"—29 years ago!

Fans Riot to Hear Josephine Baker

NEW YORK, March 11 (AP).—A thousand persons who wanted to hear Josephine Baker sing at a Broadway theater today, nearly started a riot when she failed to appear.

Police finally got the crowd quieted and dispersed after the Strand Theater management gave refunds or passes for other performances to the disappointed patrons.

Miss Baker, 44, who has lived in Paris for many years, was reported ill with a throat infection in her suite in the Park Sheraton Hotel.

Jo Baker's Dates Net Her $7,000

NEW YORK--Josephine Baker was paid $7,000 per week for her appearance at the Copa City club in Miami Beach, "which was more than the club could afford to pay."

The report didn't mention one important item, the owner of the Copa City club is Miss Baker's personal manager during the next two years for all her appearances in this country and he will get back his $7,000 investment with plenty of trimmings.

Already, the magnificent star has been booked into the exclusive Ciro's in Los Angeles, the Las Vegas night clubs, and Chicago's "Chez Paree" with a two week booking in New York City late in March.

La Baker De Paris

THE TWENTY-SEVEN exciting years that Josephine Baker has spent in Paris have brought her great fame and good fortune but they have not pushed Harlem out of her heart. She exhibits her artistry on her own terms and they include no color bar.

We have noted that her insistence on fair-play has not been limited to the exclusive precincts of the North but La Baker made it clear in her contract in Florida that everybody would have an equal opportunity to see her entertain or nobody would. The take it or leave it ultimatum worked and Florida forgot about Jim Crow.

We doff our hats to this missionary of democracy and applaud her stand as much as we marvel at her charm. It should be observed also that her views on the color bar have enhanced her esteem among whites who respect those who respect themselves. We hope that her example will not be lost upon some of our artists here at home who claim life must be divorced from art in order to justify their hoodwinking of segregation in making a fast buck.

JSEPHINE BAKER MIFFED

Cancels Atlanta Appearance After Hotels Refuse Lodgings

ATLANTA, June 17 (AP)—Josephine Baker, Negro singer, today cancelled her Atlanta appearance after three white hotels refused accommodations. Miss Baker was scheduled to appear at the convention of the National Association for the Advancement of Colored People.

When she tentatively agreed to the benefit performance June 30, Miss Baker stipulated that she was not to appear before a segregated audience and that she and her troupe, made up of both whites and Negroes, must have accommodations in one of the city's leading hotels. Since the Municipal Auditorium had been rented for the convention, the city has agreed quietly not to insist on segregation.

Under Georgia law any white hotel that grants accommodations to Negroes would be liable to revocation of its innkeeper's license.

The convention is scheduled for June 26 to July 2 and some 800 to 1,000 delegates are expected to attend. Most of the delegates to the first such large Negro gathering in the South since the reconstruction period will be housed at Atlanta University or in private homes.

Look Magazine Says Baker Is 'Top Exotic'

NEW YORK—The fabulous Josephine Baker, just back from a triumphant twenty-seven years in Europe, is called the "world's top exotic" in the issue of Look magazine just released.

Jo Baker Captures Look, Records For Columbia

NEW YORK — (ANP) — Fabulous Josephine Gaker, 45-year-old ex-St. Louis girl who has been the toast of Europe for 27 years and is now working at the title of "toast of the U.S.," has won nods of approval here from Look magazine and Columbia records.

Look, in its latest issue, calls her the "world's top exotic...who since returning to her native land, has taken over with a dazzling tour."

The article, loaded with pictures, pays homage to Jo for her work with the French underground during World War II, and shows her with Joe Louis at Miami Beach swank Copa City, the first "white" southern night club to admit Negroes as patrons. It notes with awe that French desigers compete to have her wear their gowns and that her wardrobe (scenery as she calls it) is valued at $150,000.

The magazine also points out that she is the world's highest-paid entertainer. It quotes Sophie Tucker, grand old lady of the night club circuit, as saying La Baker is "one of the world's greatest." Jo, however, says, "I have no talent — only friends."

The nod from Columbia records comes in the form of two record album releases of songs by La Baker. The albums were originally issued on the French Columbia label, although two sides are from the American Columbia Masterworks catalog.

They will be issued on 33 1-3 and 45 speeds, with several singles from each to be waxed on 78. The first album will be released this month, while the second will be out the first week in August. The latter will consist of American pop tunes of the 30's sung in French and will be entitled "Chansonnes Americaines."

49c(2) (a) 1951 Josephine Baker

La Baker Est Magnifique—Vraiment Une Grande Artiste

You, too, would agree with admirers that Josephine Baker is magnificent not only on the stage, but also as charming guest at a cocktail party such as the one pictured above, when she entertained last week at the Warner Brothers clubroom in the Earl Theatre Building, Phila. Surrounding the star, are, left tor right, Glenna L. Bannister, of the Philadelphia AFRO-AERICAN; Carlysle M. Tucker, attorney; Mme. A. C. Bilbrew, director of the Fredoom Day Chorus; and Ramon Bruce, WHAT disc jockey.

times at each performance, and has a completely different set of gowns and jewels for each show during the day. Carrying more than 50 gowns, she is not only a wonderful one-gal show, but has also become a one-woman fashion show.

"Shuffle Along" Hit

St. Louis born, the dazzling Jo has cut a wide swath in the entertainment world in the 25 years years that she has starred in the world-famous Folies Bergere in Paris. She first came into the limelight in 1924 in the Broadway revue, "Shuffle Along."

In 1925 she went to Paris as a member of a touring revue and conquered that wise and sophisticated metropolis with sensational performances.

In Europe, she became a legend and a symbol of the exotic entertainer. Creating a sensation whereever she appears, Miss Baker sings her songs in French, English; and dances in a manner which, according to Variety, "needs no translation."

Lauded by Walter Winchell

Of her, Walter Winchell has said: "A one gal show with exquisite gowns, charm and magic ... In two words: A Star"

According to Time magazine, "when Josephine Baker tells her audiences 'I love you,' she means it. But she is still surprised at her big success. Twice before, when she interrupted her expatriate career to try out her talents in U.S. musicals, the critics were unkind.

"After she made a big hit in Havana this winter, she let U.S. showmen persuade her to try again." There seems no doubt Baker's American year.

Lily-White Band Barred by Jo Baker

PHILADELPHIA

Backstage of the Earle Theatre was hotter than the Chicago fire, Monday afternoon, when Josephine Baker, who had just opened her much - heralded one - week engagement there, threw a bombshell into the previously lily-white orchestra pit.

While her first show audience was still raving that the one-woman show was the greatest thing the entertainment world had offered in the past 25 years, La Baker was doing a little raving of her own.

The orchestra, she insisted, simply did not "feel" South American music and did not "give" enough for her other foreign numbers. Something had to be done, and pronto.

Wanted Tan Trumpeter

Although La Jo was not quoted as saying so, what she needed was Harry (Sweets) Edison, star trumpeter with the Buddy Rich band, currently working the 421 Club in West Philadelphia.

According to Baker's secretary, she rushed over in a hurry, Baker began hitting a 50 per cent higher peak in her performance. Previous audiences would have considered that feat nigh on to impossible.

The Paris Darling was all in favor of ditching the house band completely, but when endless conferences with Musician Local officials ruled that solution out, a compromise was struck with the further addition of Buddy Rich and his drummer.

Combo Clicked in NYC

Buddy's aggregation played her recent New York engagement with her; and the show business grapevine is already buzzing with anticipation regarding her scheduled Camden and Chicago bookings...

One of the really fabulous stars of show business, the incomparable chanteuse opened her show here featuring one of the world's most fabulous wardrobes especially designed for her by some of France's outstanding couteriers, including Dior, Marcel Rochas, Jacques Griffe and Balenciage.

Josephine Baker's collection of gowns from these leading fashion experts is conservatively estimated at $150,000 (One gold brocade Dior gown is worth 900,000 francs, roughly $2,770).

She changes these gowns several

Jo Baker To Gross $100,000

NEW YORK — (ANP) — Josephine Baker, who has set the United States on its ears with as much or more effect as did the dropping of the atom bomb on Hiroshima during the last world war, is rolling up a fabulous amount of money for her appearances in the East and Midwest.

At the rate she is going, by June, the toast of France, who is now undisputedly the toast of the United States, will have grossed over $100,000. Of this, $70,000 will be in straight salaries, the remainder will figure up as percentages and overwages.

Her latest date—a percentage deal at the Latin Quarter, Boston, beginning May 13, will net her a $5,000 guarantee, plus all covers to $8,000. The policy has been in her engagements to levy a $1.50 to $2 cover charge. After the gross reaches $8,000, the house deducts $500 for expenses and then the 50-50 split continues.

Other engagements are at the Town Casino, Buffalo, N. Y., in April, $9,000; Chicago Theatre, Chicago, April 6, two weeks at $10,000 plus; Fox Theatre, Detroit, May 4, $10,000 plus. She is currently at the Warner Earle in Phildelphia, where she opened after the Strand Theatre, New York engagement. At the latter, she collected over $35,000.

JO BAKER'S STAND

Courageous Actress Takes Bold Stand Against Evil Of Jim Crow and Imperialism

By JOSEPH D. BIBB

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of the Courier.—The Editors.)

"THERE can be no progress for colored people in America as long as they are subjected to jim-crow treatment." That is the statement of Miss Josephine Baker, the toast of two continents, and admitted by most critics to be one of the most captivating and talented feminine entertainers of all time.

Mr. Bibb

The famous Josephine, now appearing in Chicago on the stage of one of the largest theatres, is reportedly receiving $25,000. But this fabulous salary, along with numerous other lucrative schedules, has not influenced her to tolerate jim crow, segregation, and the prevalent customs of second-class citizenship. She positively refused to perform before segregated audiences.

In Chicago, the toast of Paris and the darling of the European rialtos compelled the powerful local musicians' union to include two colored artists in the band. She minced no words in decrying "lily-white" musicians' organizations.

* * *

HER ATTITUDE stands in bold relief to that of many other top-flight colored artists and performers. With piercing intelligence and with poise and firmness, this electrifying personality has demonstrated determination and firmness in her desire to gain respect and consideration for the darker minority.

When appearing in Philadelphia a few weeks ago, Miss Baker took time out to visit the courtroom in Trenton, N. J., where the "martyred Trenton Six" are standing trial. It is the general opinion that the unfortunate colored defendants in this tragic case are innocent. She told reporters, "I will do everything I can for the 'Trenton Six.' The eyes of the world are watching this sort of thing and it must be stopped."

There is conviction, indomitable strength and power in people like Josephine Baker. They stand out in invigorating and uplifting contrast to the slinking, grasping Uncle Toms and Aunt Dinahs who portray degraded roles on stage, radio, television and screen.

* * *

THESE PITIABLE creatures condone second-class citizenship. They fawn before the arrogant and pompous, white imperialists. But not Josephine Baker. She took an historic stand in Miami 'way down in the deep recesses of the solid South. And she won her point by breaking age-old traditions and Southern customs.

Segregation down there in the land of Milliard Caldwell was not tolerated when Josephine Baker went through her thrilling score. But not at all surprising, the moon over Miami did not curdle with human blood nor did the sun stand still in the Dixie heavens. The affair was treated as an incident in the real course of business. On with the show!

Manifestly, a shining example has been set by the scintillating lady with the French accent. She has heaped coals of livid fire on the bowed and humble heads of those who have accepted their disgraceful roles without whine or whimper.

* * *

MISS BAKER is eminently correct in concluding that there can be no substantial progress made by colored Americans as long as they docilely submit to segregation and discrimination. There is power in protest.

If the same stand were taken by the current leaders and spokesmen of colored citizens in the other vicissitudes of human endeavor, there would be a lowering of the bars. Now is the strategic moment for courageous people to adopt the stand of Josephine Baker and demand the benefits and the much-vaunted blessings of freedom and liberty.

It is vividly patent that no man will secure more rights than he contends for. Just as long as the nation's largest minority remains content with jim-crow unions, as long as it tolerates "lliy-white" labor organizations and as long as it takes pay for strutting, singing and prancing on the stage, when and where its own people are labeled and stigmatized as being socially different, just so long will the white imperialists deny them a place in the sun.

* * *

WHAT JOSEPHINE BAKER has said and done in the United States has now been told all over the world. Leftist publications have featured her attitude and used it to further build up a case against the democracies. That is why her defiant contentions and unbending determination won a glorious victory for her and her pathetic people all over creation.

The stand taken by this heralded artist will most likely have positive impact upon colored women, some of whom have been flagrantly guilty of double-talk and tramping in the footsteps of the cringing, crouching men of color.

Jo Baker Sings In Chicago First Time in 21 Years

CHICAGO — (ANP) — Josephine Baker continues her veritable bombardment of the American stage and night club life during her current two-week engagement at the Chicago theatre.

Jo, who swept into town Friday, for the first local stage appearance in 21 years, is creating as much furore here as she has in New York, Miami Beach and elsewhere.

For La Baker, it is truly a triumphant tour, not only in popular acclaim but also financially. At the Chicago she is pulling down a salary of $25,000.

Upon her arrival here, the empress of the Folie Bergere in Paris, who is also known as a "citizen of the world," continued in her announced drive against jimcrowism. She said in an interview:

"I'll take only engagements in cities where there is no jim crow among the audience. That means I won't go to St. Louis, my home town.

"When I played in a Miami Beach night club, my husband pulled down all the 'For Colored' signs there. Was I proud when I came on stage and saw Negroes in the audience!

"I can't understand this discrimination. White and colored should get together. People must learn to love each other."

At 45, the age to which Jo admits, she still boasts the lissome figure smooth skin, appealing husky voice and graceful gestures and wlaks, which she had in other days. In addition, she has a $150,000 Paris wardrobe to enhance her appearance.

Baker Denies Story

Josephine Baker, internationally famed entertainer, repudiated all statements attributed to her in an article by Lucy Durham appearing in some editions of the May 19 issue of the Courier in which Miss Baker is quoted as having charged misuse of funds in the Willie McGee case by a well-known organization.

Miss Baker, in a telegram to the Courier, dated May 16, said:

"Statements attributed to me by May 19 issue of 'Courier' charging misuse of funds collected for defense of Willie McGee completely erroneous. I have never charged swindle by anyone of monies obtained to further McGee defense.

"I categorically deny describing any persons aiding McGee as 'vicious.' Further, I am shocked by violent misquotations in entire story—Josephine Baker, Statler Hotel, Boston, May 16, 748A."

Josephine Baker Cancels Date Here

Negro singer Josephine Baker Sunday cancelled her scheduled appearance at the National Association for the Advancement of Colored People's convention slated to begin here June 26, at the Municipal Auditorium.

Miss Baker, wife of a Frenchman, was unable to get accommodations at three white hotels here.

FABULOUS VISITOR — Josephine Baker, the St. Louis singer who became the rage of Paris, known for her songs, clothes and peacocks, makes a one-night stand a week from tomorrow night at the National Guard Armory, sponsored by the National Council of Negro Women. Seats are now on sale for Josie's entertainment in the Willard Hotel lobby

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Josephine Baker

Paradox of Jo Baker

Whatever descriptions may be attached to Josephine Baker's art and personality, "fabulous," "terrific" or "super-sensational," the recent return of the bronzed "Toast of France" has served as a tonic to many Americans, white and Negro. Her not too touchy bid for democracy for herself, her troupe and the American Negro in general is an exhibition of showmanship and a lesson in racial betterment at its best.

We know of no other artist who could have accomplished what Jo did in Miami, Fla., where Negroes (with adequately fat purses) were admitted to one of the top night spots. There were no long preachments on the French actress' part. No Americanism in admittance to the club, no playing on Josephine Baker's part. It worked beautifully in Florida but flopped in Atlanta, Ga., but the latter has not and will not be privileged to see La Baker's performance until the racial attitude is changed in hotels and amusement spots.

Josephine Baker's technique is in direct contrast with that used by Paul Robeson, the great baritone. The former separates race education and public performance. Her contracts call for certain stipulations as to admittance of all Americans to her shows and that's signed, sealed and delivered before she accepts the engagement. Once the agreement is carried out she puts her all in the type of entertainment she is noted for.

Robeson used another method. He interpolated speeches on racial tolerance in recitals for which his admirers paid their good cash, not to be preached at but to enjoy his superb art. The more these tirades persisted the more tiresome they became to music lovers and Robeson's popularity began to wan. Robeson was not too careful in reading what his own contracts called for.

Josephine Baker has risen from her ordinary surroundings in St. Louis, Mo., to a spot never before reached by an actress of color. She renounced citizenship for her American birth in favor of the freedom of her adopted country, France.

Instead of trying to get away from her former American Negro cousins she has endeared herself to all true Americans by demanding for them the same privileges she has received in continental Europe. Some of our own American Negroes who have achieved success and who desire to stay apart from other Negroes of lesser fame might well follow Josephine Baker's example.

Jo Baker came to this country to show her wares for no bargain. She will accept no less than any other American would for similar talent. That is something new also. Squeamish people who might frown on the dancer's performance may examine closer her real humanitarian spirit and efforts to get for others that which she already has in her own right and for keeps.

PRESS HAILS STAND OF JOSEPHINE BAKER

NEW YORK, N. Y.—Negro newspapers across the country are praising the uncompromising position against racial discrimination and segregation taken by Josephine Baker, world-famous Negro entertainer currently appearing in California theatres. A survey of Negro press editorial opinion revealed a widespread feeling of admiration for the star's refusal to appear where her people are barred.

Many papers singled out Miss Baker's recent refusal to appear in Atlanta under the auspicies of the national conference of the National Association for the Advancement of Colored People because of discrimination at white hotels there as proof of her consistent espousal of democratic prinicipals and her determination to assist her people toward full citizenship rights.

Josephine Baker's return to the U. S. "has served as a tonic to many Americans, white and Negro," states the influential "Kansas City Call' in an editorial.

"Instead of trying to get away from her former American Negro cousins she has endeared herself to all true Americans by demanding for them the same privileges she has received in continental Europe," the paper's editorial points out. "Some of our own American Negroes who have achieved success and who desire to stay apart from other Negroes of lesser fame might well follow Josephine Bakers example.

In an editorial inviting Miss Baker to come and perform in her home town St. Louis, Mo., "without strings of segregation at her hotel or in the theater of her appearance,' "The St. Louis American" states: "Jo Baker is doing a solid job of extending and making a prime salute to our city's progress. But very positively Mademoiselle Baker will tolerate no form of Jim Crow if her visit to St. Louis is to be a professional one ....."

An eloquent tribute was paid to Miss Baker in the U. S. Congress June 28 by Representative Isidore Dollinger of New York, who described the star as "one of America's greatest artists."

Dollinger told his colleagues in the House of Representatives that Miss Baker has done much to cement good will between Americans and the French people. "Since her return to this country," Dollinger said, "Miss Baker has been instrumental in helping the members of her race make many important strides toward equality. She has stipulated all of her contracts specify that there will be no segregation in any of her audiences and has turned down many lucrative offers when this stipulation would not be met.

"America owes a lot to Miss Baker fo rher successful atempts to eliminate segregation in Miami Beach, for this is proof that waht has been done there can be done in other parts of the country where this un-American practice still flourishes Miss Baker's courage, talent and sincerity. in my opinion, deserve the plaudits of this body."

Representative Dollinger's statement was reprinted in the Congressional Record.

She Arrests White Texan for Racial Slur

Jo Baker Taught Him a Lesson!

LOS ANGELES — Indomitable Josephine Baker—arch foe of racial discrimination, and beloved toast of three continents—scored another smashing victory over race hatred here last week, winning her own battle on the front line over a white Texan who had insulted her and her party at Los Angeles' swank Biltmore Hotel.

Fred Harlan of Dallas, Tex., was sitting at a table near that of Miss Baker and her party, when he became irritated and objected to Miss Baker's presence in the hotel's grill, with the remark: "I won't stay in a place with n——rs!"

Miss Baker took immediate exception to the white man's insulting remarks and called police. When they came in they told her they couldn't arrest Harlan because they had not heard the remark. However, they told Miss Baker, under a California statute, she could make a "citizen's arrest," that is, arrest Harlan herself. This Miss Baker did.

Later before Municipal Court Judge Clifford Higgins, Harlan pleaded guilty and was fined $100. He also apologized for his remark, and Miss Baker considered the case closed. She had taught another lesson in racial fairplay and the Texan had learned it the hard way.

Jo Baker Leaves U. S. With Love For America

NEW YORK, N. Y.—Josephine Baker left the U. S. last Saturday a little thinner, a little tired, but very happy over history-making six-months tour of theaters and clubs. The exotic star of the world-famed Paris Folies Bergere told reporters aboard the French liner "Ide de France" that she is more in love with America and the American people than ever before.

"I think we understand each other completely now," the St. Louis-born singer said smilingly, when questioned on her reactions to the United States this time. Miss Baker became a citizen of France years ago. She lives in a 12th Century chateau near Dordogne, France, where she is going for a brief rest before starting a concert tour of the French Riviera.

"The United States is a great and wonderful country," she said. "I love France, because I found success there and a chance to develop. But I leave America this time with a larger love for it and a new appreciation of the genius of its people. I shall never forget the generous reception American audiences gave me. For me it has been a happy tour, and I am looking forward to coming back in the Fall and meeting my old friends again all over the country."

When she returns to the U. S. at the end of September Miss Baker revealed, she will bring with her $150,000 worth of new gowns created by top Parisian couturiers like Jacques Fath, Christian Dior and Balanciaga. She will display these gowns during her engagement at the Roxy Theater here commencing October 3rd. Later she plans to open her own night club on New York's swank East Side.

NOTHING QUITE LIKE IT:

Jo Baker Taught U.S. Lesson in Democracy

CHICAGO — Nothing quite like Josephine Baker has happened to American race relations for many a year.

Her militant insistence on equal rights and refusal to bow to Jim Crow laws and practices has provided this country with a brisk blood transfusion.

In a photo editorial in its October issue, titled, "The Audacious Josephine," Ebony pays a glowing tribute to the American-born entertainer who achieved success and wealth abroad but never forgot the struggle of her own people.

Challenged Democracy

"Her unfettered, impulsive outbursts against U.S. racism," the article says, "are an exhilarating breath of fresh air to cleanse the dirty atmosphere of bigotry that hangs like a pall over so many sections of the land."

From coast-to-coast she challenged America's un-democratic actions.

She personally arrested an insulting Texan in a Los Angeles hotel grill; fought non-employment of colored in Chicago's industrial center; Jim Crow laws in Georgia, and forced a Philadelphia orchestra to mix its band members.

She also spoke out in defense of Willie McGhee and the Trenton Six, all victims of U.S. injustice.

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Josephine Baker

NEW POSE—of Josephine Baker, darling of the entertainment world, who will open in Los Angeles at the RKO Hillstreet theatre July 4, featuring a wardrobe that has gotten as much talked about as the celebrated Baker body, itself.

Jo Tells Why She Snubs Atlanta

CLEVELAND, Ohio—"I am not afraid of the Ku Klux Klan or any other group of hooded mobsters. I'll meet them in the South or anywhere else they like. But I will not go to Atlanta because I have not been assured that they will grant me the rights they grant to any other citizen of this country of my birth."

This was the statement last week of Josephine Baker to a Defender reporter as she formally turned down an invitation to address the annual NAACP conference in Atlanta and give a benefit performance there June 30.

Jo Baker

The brilliant entertainer, who for two decades has been the rage of Europe, told the Defender reporter that when she was invited to Atlanta, she stipulated that her appearance be used as a wedge to break down discrimination in the state of Gov. Herman Talmadge.

"In order that other Negroes might gain a point in their fight against Georgia hatred", Miss Baker said, "I demanded first I be permitted to appear in a theatre in which Negroes would be seated along with whites. I insisted that I be permitted to stay at any hotel of my choice, and that Negroes not be excluded from anywhere in the city that I made an appearance.

"In a telephone conference with the owner of one of the white Atlanta hotels I was told that Negroes have never come through the front door of this hotel and they never will.

"I told him, Oh, no, you're wrong, Mister. Negroes will come through the front door of that hotel some day, but you won't be there!".

She said, however, that she had to decline the invitation after all efforts to break down the hotel jim-crow had failed. "Walter White told me that he even took it up with the State department", she said, but had been unable to break the Georgia iron curtain.

Double Standard

"I cannot for the life of me understand how my country continues to make itself ridiculous in the face of other countries with its insistence on maintaining two kinds of citizenship", she said.

"When it comes to dying on the battlefield for the United States, Georgia is one of the states. When it is a matter of granting American rights to colored people, Georgia suddenly stops being a part of the United States. I don't understand it, and neither do the other lands where we preach democracy for all people".

Miss Baker played Cleveland's Palace Theatre for a week, and broke every house record in the theatre's history.

Josephine Baker Cancels Benefit As Atlanta White Hotels Bar Her

ATLANTA, June 17 (AP).—Josephine Baker, Negro singer, today canceled an Atlanta appearance after three white hotels refused accommodations.

Miss Baker, wife of a Frenchman and long a star of cafe society in Europe, was to appear at the National Association for the Advancement of Colored People's convention.

When she tentatively agreed to appear at a benefit performance June 30 Miss Baker stipulated that she was not to appear before a segregated audience and that she and her troupe, made up of both whites and Negroes, must be provided accommodations in one of the city's leading hotels.

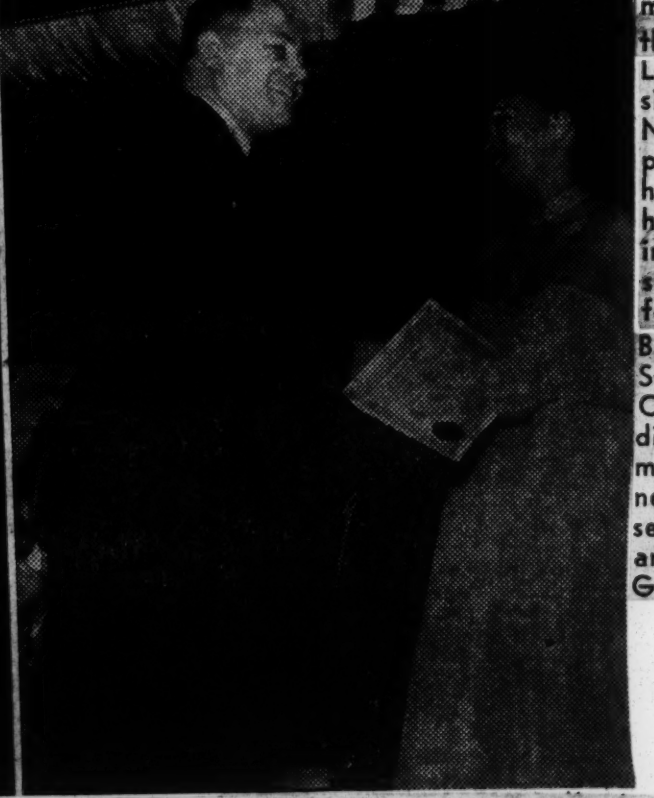
Since the N. A. A. C. P. has rented the municipal auditorium for the convention, the city has agreed not to insist on segregation. Under Georgia law, any white hotel which grants accommodations to Negroes would be liable to revocation of its innkeeper's license.

Walter White, N. A. A. C. P. executive secretary, protested the hotels' refusal to Secretary of State Dean Acheson, only to be advised by the State Department that it was without authority in the matter. Mr. White observed in his protest that "critics and enemies of America will use this as a basis for attack on the United States."

The N. A. A. C. P. convention is scheduled for June 26-July 2, and 800 to 1,000 delegates, mostly Negro, are expected to attend.

For the most part the delegates to the first such large Negro gathering in the South since the reconstruction period will be housed at Atlanta University or in private homes.

Harlem Rolls Out Welcome Mat for Josephine Baker Day



Hail to Baker!—On a day set especially for her, the celebrated French star, Josephine Baker, found warm refuge in the hearts of 100,000 people of Harlem. La Baker (left photo) is surrounded as she leaves her train from Boston at the 125th Street Station. Left to right are Lieut. Al Eldridge of the New York Police Department; Lindsay White, president of the New York Branch of the NAACP; Miss Baker, Sidney Williams, Chicago Urban League, and Bessie Buchanan, one of the chairmen responsible for the day-long benefit for the local branch of the NAACP. Left center: The first citizen, Mayor Vincent Impelliterri, got into the spirit of the day when he received his official "Welcome Josephine Baker" button from the star herself. He escorted her to one of the many affairs arranged in her honor. Center: The French Government was represented by Consul Roger Seydeaux, who also acted as envoy for Henri Bonnet, France's Ambassador to the U. S. Miss Baker is seen here with, left to right, Mrs. Seydeaux, Ned Schyler, who is her personal manager and part owner of Copa City where she made her first inroads into the prejudices of the South, and Mr. Seydeaux. Right: The day's ceremonies were climaxed as Dr. Ralph Bunche, Nobel Prize winner and director of the UN's Department of Trusteeship, presented Miss Baker with a life-time membership in the NAACP and introduced her to an audience of 5,000 in the Golden Gate Ballroom.

Jo Baker The Artist, Goodwill Ambassador And Glamorous Star, Takes Broadway; Here April 6

Defender Dat. 3-17-51 Chicago Ill.

By FREDI WASHINGTON

NEW YORK—"Merci beaucoup" is the byword preailing at the Strand theatre, where Josephine Baker is completing her successful engagement, which is to be followed with a two weeks' run at the Chicago Theatre in Chicago's loop.

Miss Baker is back on Broadway after a long absence from the American scene.

During this time she has been residing in Paris when not globetrotting. Mademoiselle Baker has returned to these shores with a capital "R," bring with her an artistry, a disarming warmth, a natural sophistication and deep understanding of human nature that has taken 'hep' New York by storm.

Business is booming, management is still agog and Mademoiselle Baker is taking in graceful stride the bravos, cheers and homage New Yorkers are literally throwing at her feet. She says it makes her very happy to make friends happy and adds: "You are my friends, aren't you?" To which her audience answers with wild applause. For the next 50 minutes the lady is master of all she surveys and her 'friends' seem by their reaction to approve thoroughly of everything she sings, says and does. She manages to get 3,000 people, four times a day, to act as though they all know each other and her in particulaf.

One of the things that strikes you as a Negro member of such an audience is the fact that Josephine is completely international and without any feeling of color distinction—and yet, this same distinction permeates the atmosphere.

You find your chest swelling with pride because Miss Baker is a Negro, proud that she came from your side of the 'railroad tracks,' proud that she returned to America with a firm desire to ignore all color lines and erase them wherever she can.

You are especially proud that this young lady demanded and got a clause in her contract forbidding any discrimination against Negroes in the Miami Beach, Fla., club at which she performed just before coming to New York. In addition to Negroes being admitted on an equal basis in this club, Miss Baker lived at one of the leading hotels in that up-to-that-time 'lily white' playground of the South. You are fiercely proud that she was successful in her one-woman crusade and that there were no incidents. These and many other emotional feelings surge through you as you watch Josephine Baker perform magnificently on the Strand stage.

"Joe," as we called her when we danced in the chorus of "Shuffle Along" together, presents her act in an entirely different manner than other female stars of her prestige. She parades a fabulous wardrobe, sings, dances, clowns, holds conversations with her audience, kisses babies and GIs, distributes souvenirs and in general runs the gamut of entertainment.

In showing off the $150,000 wardrobe that has been supplied her by several French couterieres, she displays a grace and charm coupled with a simplicity and ease which should make models turn green with envy. (Women are storming the theatre not once but several times to make sure they see Miss Baker's entire wardrobe, since it is impossible for her to show all her gowns at one performance.)

Without being stuffy or the least bit commercial, Miss Baker comments on the beauty and chicness of her gowns and openly solicits the admiration of her audience. With deft showmanship she projects unbounding enthusiasm across the footlights to the farthtest corners of the theatre.

Her songs, and let us note here that Miss Baker has developed a strong throaty voice over the years, are sung in French, Spanish, Italian and English. She manages to create a mental picture of the lands and peoples to whom she sings with a great tenderness and understanding. She sings a medley of standard tunes by American composers, among them Duke Ellington's "Solitude." Her final song is "Two Loves Have I." This she does in French and English. Her two loves? "Une es mon pays et l'autre est Paris." (One is my country and the other is Paris.) The musical background for Mlle. Baker's act is handled deftly by her Parisian pianist, Buddy Rich and his orchestra, with her musician husband handling the baton.

A national tour is now being arranged for Josephine Baker, and if New York's reception of the lady who conquered Paris and other foreign lands is any indication, we can say here and now that Negroes all over America will be the recipients of a new dynamic force in the field of race relations. We salute you Madame Joseph Bouillon.

THEATER TIME

Josephine Baker, Who Left Harlem for Paris 27 Years Ago

By ARTHUR POLLOCK

It is 27 years since a Negro girl named Josephine Baker went from Harlem to Paris and became famous there and all over the world. Now she is back in the land where she was born, star of the stage show at the N. Y. Strand. In those 27 years she has not forgotten her skin.

She has been idolized, living in Paris where a man or woman colored black or brown can be as happy as in colories. But she is as aware as ever she was that in the country she still thinks of as her own a dark skin brings insult and discrimination.

She dresses better than when she left, has a wardrobe of so-and-so many gowns made by famous French dress designers. She talks French like a Parisien, sings in Spanish, Italian and Portuguese as well, is at home wherever those languages are spoken. But inside the expensive clothes is the same St. Louis girl who went away 27 years ago and has had good reason ever since not to care if she never came back to the land of the free. She didn't want to come back. It was to Cuba that she came.

She Said 'No'

When a man from the Copa City night club in Miami saw her in Havana, where she played night clubs and four or five different theaters for something like four months, and, seeing money in her, asked her to play Copa City, she said no. If he would sign a contract that said that in the fancy club down south where Negroes are lynched Negroes could come to see her and be as welcome as whites, yes. He said he didn't think that would work out, he'd have to go back and talk to his partner.

The contract was signed. She played the Copa City. Negroes came, from 80 to 100 an evening, it is said, and for the first time in a night club in the south in the United States of America dark skins were not Jim Crowed. Josephine Baker's life has changed but, apparently, not her loyalties. Wherever she plays in the U. S. that clause in the contract remains. June may see her appearing at the Waldorf-Astoria.

Not a Fancy Monkey

She's a hard lady to get to talk to, not because she has gotten uppish but for the reason that hundreds of others want to see her and tell her about how they saw her in Stockholm or Paris or Rome or wherever. It's hard, too, because she does four shows a day, working as many as 40 minutes at each show, five times on Saturdays and Sundays, and because she is at the moment worried about a little black spider monkey, about as big as a squirrel, who became her friend in Cuba and, finding it cold in New York, toasted his feet on a radiator and burned the skin off them. He is nesting when you first meet him in the hair of the little French seamstress Miss Baker brought with her from Paris to take care of her costumes.

When in her dressing room she starts to talk, he climbs up on the interviewer's shoulder to keep warm, wraps his tail around the interviewer's neck and licks his ear. Then he leaps onto the dressing table and eats face powder and lipstick, has to be pursued.

He's not a fancy monkey with ermine pants, pet of a vain woman who likes to attract attention to herself. Just an ordinary monkey child, son, no doubt of working class parents. And the maid in whose hair he warms himself even when she goes placidly down on the stage for the star's appearance, is no fancy French maid but a stock little Paris working girl expert with a needle.

JOSEPHINE BAKER
'Talent' Secondary, People First

You ask Miss Baker, when the monkey will let you, about color. It turns out that you are the first to ask and the question releases a flood of feeling. Nothing she says hasn't been said a million times before. To her the treatment of the Negro in this country is almost incredible still. "In America!" she says. "The country that boasts to Europe of its democracy! The Martinsville Seven! I sent telegrams to the President, to Congressmen, to everybody!" She is vehement about "white people," stops and says to the press agent, "Excuse me for talking against whites." "Talk about your talent," says he. "I haven't any talent," is the answer.

"No talent? You've got something else, then. What is it?"

'No Talent'

"I have no talent. I have only friends. I like people. They like me. We become friends." She means not personal friends but friends she makes without knowing them. You understand when you watch her work before a packed house at the Strand.

She would talk more and eagerly, not of talent but of color, but now it's not the monkey who interrupts but a doctor. She has a bad throat. He invites the gentlemen present to leave.

Down on the stage is her husband, Jo Bouillon, free, white and French. He conducts the orchestra. He and two brothers have won the awards of the Paris Conservatoire for their work with the violin, three brothers in one family, first time that has ever happened. His father is a professor of the violin at the Conservatoire.

He apologizes for his little English and speaks of this country, which he is seeing for the first time.

"It is large," he says, "very large. But it needs," and he sticks on the word, finally gets it correct "cooperation."

"It do not know that," he adds. "It is what I think."

Same Mad Story: Jo Baker Slays 'Em in Chi Theatre

CHICAGO—The sensational Josephine Baker, who literally stood Paris on its theatrical ears for over two decades, did practically that in Chicago last Friday when she opened her two-week engagement at the downtown Chicago Theatre.

Lavishing a new type of friendliness in stage presentation, La Rich on tom-toms, bongas and Baker netted a heavy applause maracas; Harry Edison and Gail when she sat on the stage steps Brockman on trumpets.

and kibitzed with children and Also featured in the spectacugrownups in the audience. lar stage revue were Leo De Lyon, comic of high caliber, and Les and Zoris, dancers.

Jo Baker Returns To NY to Welcome French President

NEW YORK—Josephine Baker altered her traveling schedule last week in order to return to New York and pay her respects to the visiting Vincent Auriol, President of France.

Miss Baker joined with several thousand other French nationals at the Waldorf-Astoria Grand Ballroom to hear a speech by the visiting dignitary and later participated in a dinner for him at the same hotel.

Backing La Baker on the band were Louis Basil and his Chicago

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Josephine Baker

JOSEPHINE AIDS THE NEEDY — Though millions are seeing her in the nation's theatres and night clubs, few have seen the fabulous Josephine Baker in this role, aiding the poor and destitute. "Our World' magazine followed Jo's visit to thi 109-year-old woman in the home for Aged Wo men when she played in Havana recently. Nev York celebrates 'Josephine Baker Day' May 20th

Josephine Baker to Get Emblem Club Award From Christian St. YMCA

By JOSEPH V. BAKER

The 1951 Emblem Club Award which is given annually by that unit of the Christian Street YMCA to an individual for distinguished interracial service, will be presented to Miss Josephine Baker next Monday night. The meeting, an annual dinner, will be held in the organization's gymnasium at 1724 Christian st.

The internationally known artist, who became a French citizen prior to the Second World War, will be cited mainly for her work in behalf of racial integration during her present tour of the United States. A militant anti-Nazi during the French Occupation, Miss Baker worked with the underground movement and had a price placed upon her head by the German officials in Paris.

FLED TO NORTH AFRICA

The former American entertainer escaped to North Africa and continued her work in that area. She returned to Paris after the war and became active in civic and uplift affairs even before she established herself as a topflight boy-office attraction in most of the European capitals.

In the United States, her appearances have been marked by perhaps the most outspoken opposition to racial discrimination and segregation ever shown by a Negro artist, except Paul Robeson. In Miami, where her night club appearances set new records for attendances, she insisted that her management demand an "open door" policy as regards the admission of Negro patrons.

SEGREGATION LIFTED

As a result, Negro and white followers of her art were admitted, without segregated restrictions, for the first time in the history of the Florida resort. Miss Baker also held out for the inclusion of Negro musicians in all orchestras engaged for her appearances.

At Chicago, where she was acclaimed by a record number, the artist made "flying visits" in behalf of the Chicago Urban League. These included an unannounced call upon Wayne Johnson, president of the Illinois Central Railroad. Miss Baker congratulated the railroad executive on his company's centennial, but sought information as to why "the Illinois Central still segregates its Negro passengers on trains going into the South."

ASKS 'REALISTIC POLICY'

Miss Baker's Chicago stay also coincided with the annual meeting of the National Association of Broadcasters. Invading that organization's sessions, the former American made a plea to Justin Miller, its president, for a "new and realistic policy" in the industry's use of Negro talent.

The Christian st. Y's Emblem Club is an affiliate of the International Emblem Clubs, the major function of which is aid for units of the YMCA. The local unit has been instrumental in obtaining thousands of underwritten memberships for underprivileged Negro boys, as well as regular subscriptions totaling approximately $12,000 annually. The club also sponsors a seminar series throughout the year.

Miss Baker will be the fourth recipient of the award, the first of which, in 1948, was given to former Gov. James H. Duff, now U. S. Senator. Representative William L. Dawson, of Chicago, the country's leading Negro Democrat and an assistant chairman of that party's National Committee, was honored in 1949. The 1950 citation was given U. S. Circuit Judge William H. Hastie, the first Negro to hold an appellate court seat in America.

Officials of the Christian st. branch have indicated that the award dinner will also mark the "unofficial unwrapping" of the general technique to be used in its 1951 drive for a considerably increased membership. The bulk of this year's increase, according to the organization's plans, will be sought in memberships for "worthy young men" whose parents are unable to meet slightly increased fees.

The work of the Christian st. group has been widely accepted as one of a small number of Y units which refrain from color discrimination. The branch's responsibilities are also increased by the refusal of other Y units to allow Negroes to use recreational facilities. This latter attitude is especially manifest by the West Philadelphia branch of the Y, which is located on 52d st., near Market.

Europe Awaits Negro Talent, Says Jo Baker

NEW YORK, N. Y.— Europe offers tremendous opportunities for Negro entertainers at this time, according to Josephine Baker, world-famed star currently enjoying her first sustained triumph in the United States. Miss Baker, who went to Paris in 1925 as a chorus girl in the show, "Revue Negre" and stayed to win the acclaim of all France and Europe as the foremost entertainer of her era, stated that France has always welcomed and appreciated the finest Negro talent in the world.

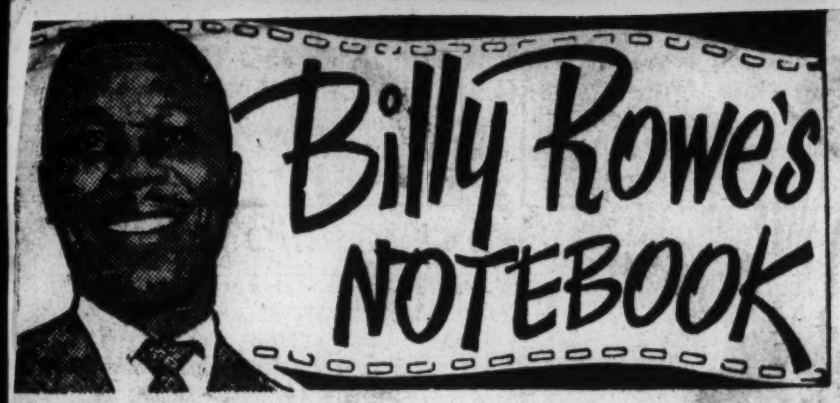
"I shall always be grateful to the French people for the way they received me. I shall always be grateful to France and its culture for having encouraged and inspired me to develop and improve," Miss Baker said. She pointed out, however, that she is not the only Negro artist to find fame and fortune in Europe.

"A large number of colored artists have found sympathetic audiences in France and an appreciation for their talents that they did not get anywhere else," she said.

Miss Baker cited the current successes in Paris of such well-known American Negro performers as the Peters Sisters, "who will probably stay in France a long time now." Kenneth Spencer, Negro baritone is another example of this trend, the celebrated chanteuse said. Spencer has had a magnificent reception in France during the past year, where he has become one of the most popular singers on the French radio network. He is in great demand there. He has married a French woman and is the father of a child.

Duke Ellington, Katherine Dunham, Lena Horne, the Nicholas Brothers, Louis Armstrong, the Four Step Brothers, and veteran jazz soprano saxaphonist Sidney Bechet, head the long list of Negro entertainment stars who have scored great triumphs in the French capital.

"France has always been partial to talented Negro performers," Miss Baker said, expressing the hope that many other colored entertainers would visit Paris and other European cities, "displaying the best that the Negro has to offer in art and culture."



Words With Music

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NEW YORK CITY—The music that Josephine Baker drew out of the folks here last Sunday was resounding and pure. It must have been heard around the world and enjoyed by those of the human society with a thirst for freedom. It was a kind of music that's recorded by the soul down through the ages, and on that gala day was played back by the heart in all its vibrant glory. A symphony with no bitterness, no pathos and no chaos intermingled with its resonant notes, it carried the effects of a tone poem. About the entire affair was a tingling excitement which added a new enchantment to that tight tan ghetto of a world called Harlem. The entire community seemed in harmony like the diatonic scale of music and ran the gamut of emotion, its people rising in happy crescendo like the staccato beat of drums.

Courier Dat-6-2-51

The greatest tribute that Harlem has ever paid to an artist in the world of incandescent glare, the "Josephine Baker Day" sought its place in the history of our time in a manner which transcended its original inspiration; for the benefit of the local branch of the NAACP. Nourished by a love, for her people and the downtrodden peasantry throughout the world, like few who have passed this way, none is more deserving of tribute and acclaim than this St. Louis woman who went Parisian. What she says and does gnaws at the structure of bias. Her championship of democracy has an eternal character. To millions of human beings throughout the world, Jo Baker is a foundation of faith, a light which continually illuminates the eventual path to liberation. In a world on the brink of total war, with some men making slaves of others and attempting to deny whole nations the rights to freedom, her opinions are weighted with the truth of Lincoln and are as vital, their wisdom and significance undiminished.

Watching her at each stop, the luncheon at the Theresa, leading a motorcade through Harlem, before the kids in the square, cocktails at the Park Palace and in climactic triumph on stage of the Golden Gate Ballroom, was like touching heart with a legend come to life. Like a queen on a throne she sat, open-hearted, in a gown which you couldn't buy for many thousand dollars unless you were blessed with the personal love of Dior or Bertaux. About her regal neck gleamed a diamond necklace that could well be traded for a count's castle. When she moved, when she stood, when she spoke, it was with the poise of royalty. What she said was simple and down to earth and brought a hush over the din and undertone that made you believe that there were listeners far and apart, even in the silent halls of the dead. "My mother was a poor woman," she said. "She washed clothes and scrubbed floors for other people." What happened to that audience, which had grown up with the same kind of mothers, some of them still washers and scrubbers, left you with the same effect as does a rainbow after rain . . . A colorful assurance of a brighter day. So, despite your color, your knowledge of second-class treatment, you suddenly embraced hope; and could be president of the U. S. A. or marry Aly Khan.

The words that Baker spoke were in no way world-shaking, but they were down to earth and oozed into the ears of her listeners with a common understanding. In a room which wrung water from the brows of all, she stood in a hotter spotlight and spoke of the sun. She loved the sun because it had kissed her and blessed her with the coloring in her skin. A master stroke, her words made the entire audience realize that the difference of her skin's pigment was a thing to prize, not to lament. So there you have Josephine Baker who had a time in our town the other day. Not a situation planned by experts, its lack of perfection was well covered, for it was brought into being by full hearts. For that reason this week's tipped hat is to Lindsay White, prexy of the local NAACP, and Bessie Buchanan and her civic group who presented Josephine Baker, the international hope and promise.

THE SONS AND DAUGHTERS OF HARLEM—A sour note has marred the marital symphony of queen singer Ella Fitzgerald and bass-ace Ray Brown . . . Boston society is brushing up the "soup and fish" with the announcement by the Romeyn V. Lippmans that their charming daughter, Ellen Emily, will walk down the aisle of historic old St. John Church with Irving Edgar Robertson Jr. next Sunday . . . Ex-valent Adriel McDonald has replaced Billy Kenny's brother, Herb, in the bass talk-sing department of the Ink Spots . . . The Roxy Theatre in the Broadway sector is for sale. The managing director there started the trend of democratic employment which now almost blankets the main stem theatres . . . The Josephine Baker Day proved so successful the sponsoring committee found itself confronted with 2,000 people with tickets and no place to put them . . . Gordon Heath, who became known to the big time in "Deep Are the Roots," and Babe Wallace, the vaudeville lad, are exciting nitery folks in Paris and points continental . . . The baker, the butcher and the candlestick maker are among others wondering where "went" modelure Vivian Cervantes.

Bob Weitman, managing director of the Paramount, has been put in charge of production and talent development of the American Broadcasting Company. The job was brought about through the merger of Weitman's company with ABC and in view of his fairness to all talent it could just well mean the break the beige entertainers have been hoping for . . . Bill Miller baited his hook with $10,000 per week and has lured Lena Horne into an opening at the Riviera come September. NBC is also out to blow with Horne in an all-colored cast offering of Ann Petrie's pen work "The Street" . . . They can't forget Duke Ellington's sensational turn at Birdland so back on the stand goes he come June. His great new band is all the excitement there is at the Apollo in Harlem. Though expected, it's still amazing the success Duke and Count Basie are having with the big bands again. It means so much because for a time it looked as if such music was on its last note. However, small combos can't be forgotten, especially the one fronted by Jimmy Tyler, which is the hottest thing the Philly Harlem Club has ever heard.

AGVA will have to listen to the beef of several of its members who're plenty mad because the artist union took $500 from the NAACP's Jo Baker Day benefit. This amount was charged to allow the performers to work over the ruling that no AGVA member could do benefits without pay . . . Juanita Hall really left the "Bloody Mary" role in "South Pacific" because (though her great ability gathered favor) her billin' remained the same . . . Kenneth Spencer may be inked for La Scala Theatre operatic season in Europe. He's going great over there in Cannes and Biarritz . . . Sure go for that Timmie Rogers at Cafe Society Downtown. He sells his gags with gay finesse . . . Says Billy Rowe, 2091 Seventh Avenue, New York City 27.

SIDELIGHTS . . . The Fabulous One, **Josephine Baker**, who is picking up an average of $10,000 a week during her current tour of U. S. theatres and niteries, proudly insists that [illegible] beliefs in human dignity and [illegible] equality are more important than the salary she receives . . . **Don't Forget** to support [illegible] **Josephine Baker Day** on May 20 . . . **King Cole** was given a plaque recently by Canadian platter spinners, who described his trio as "The Combo of the Half-Century" . . . If this be true, then why all this talk about breaking up the trio? Can this be because he's in pawn to Capitol Records, which paid the Government off to keep it from taking Cole's home? . . . Members close to the trio swear that plans were under way to kill the combo, but—last week Cole, his lawyers and manager declared that "It Ain't So" . . . Wonder if they said such only to protect future [illegible] of the Cole Trio, including a possible date at the Copa this Summer . . . Remember how Lena kept deny for four years that she had married Lennie—only to come out later and admit such was true all the time?

Miami Lowers Color Bars for 'Jo' Baker

JOSEPHINE BAKER AND HUSBAND
. . . they did Miami in big style

By JOHN DIAZ

MIAMI BEACH, Fla.—The magic touch of Josephine Baker melted away the icy grip of jim crow in this lush winter resort, long a stronghold of white supremacy in all forms, when she appeared before a mixed audience in the exclusive Copa City here Thursday night.

This fabulous entertainment queen, who fled from the prejudices of the United States to become a reigning figure in Europe's theatrical world, came to Florida this week at her own terms, filling an engagement with the proviso that there shall be no discrimination based on nationality, color or creed in the club where she was to appear.

Added to this, she became the first known Negro to occupy a suite as a bona-fide resident in a Miami Beach hotel, and was the first to dance as a guest at a Miami Beach night club.

She was greeted on her opening night at the Copa City, where she appeared Thursday night, beginning a one week engagement, with the most spontaneous and thunderous ovation ever received by a performer in a night club here.

About twenty Negroes were seated in the audience and ate and drank while they enjoyed her virtuosity as she sang in French, Spanish, English and Italian.

With deep emotion, Miss Baker, at the end of her first show, spoke to her audience, saying, "This is the happiest moment of my life. I have waited twenty-seven years for this night to sing to my people. When I say 'my people,' I mean those of my color also."

Her remarks received uproarious applause from the enthusiastic audience.

Miss Baker arrived here from Havana, accompanied by her French husband, Jo Bouillon, and a French maid. Preceding the night of her opening, she visited the night spots in Miami's Negro section and fraternized with some of her former associates in show business who are now playing in Miami.

Before leaving Havana, Cuba, Miss Baker gave a concert there for the French Ambassador and received an award from her Cuban admirers in the presence of 20,000 people who came to say goodbye to her. This affair was sponsored by the artists of television, radio and the political people.

Her engagement in the Miami Beach night club will be only for one week, as she has engagements to fill in Havana and in Venezuela.

Her husband, Jo Boullon, who is accompanying her on this trip, is an accomplished musician, director of an orchestra which has given several concerts in Paris. He comes from a musical family; his brother recently received first prize in music.

La Baker to Wear Gowns Worth More Than $250,000

NEW YORK—Following years of European success, and more recently an unprecedented, record-breaking appearance in Miami, Josephine Baker returns to Broadway March 2. The St. Louis-born chanteuse will be doubling between Broadway's Strand Theatre and Monte Proser's new cafe at a combined salary which will be more than any performer ever received for one engagement on Broadway.

Miss Baker achieved her greatest success at the Folies Bergere in Paris where her costume consisted of only some diamonds and a string of bananas about her waist. The international star first went overseas with a revue unit and is said to have popularized the Charleston on the Continent. She later starred in such European capitals as Budapest, London and Vienna.

The Strand appearance of Miss Baker will be billed with the film "Storm Warning," an attack on the Ku Klux Klan. This type of film is certainly appropriate to the star's presence since she has for many years been directly involved in fights against the merchants of hate. During the war she was an officer in the French women's air force auxiliary.

Her appearance at the Strand marks her first New York engagement since before the war, however, her first cabaret date was here at the age of 8.

Although Miss Baker gained her greatest fame in the briefest of costumes, it is reported that she is carrying twelve trunks of Paris originals by Christian Doir and will make three changes of gowns each show at the Strand. Her fabulous collection of gowns and jewels is insured for $250,000.

'Jo' Baker Wins Unique Theatre Pact

NEW YORK—The unusual in the American theatrical life of Josephine Baker, premier French star, never seems to cease. Contract negotiations for her New York appearance, beginning this week at the Strand, are perhaps the most unique in Broadway history.

Warner Bros., operator of the Strand, where she opened March 2, has her signed for four weeks, on a percentage basis. This pact not only gives the star an opportunity to double at Monte Proser's new Cafe Theatre, but promises runs at the Earle in Philadelphia if her Strand stint cannot stretch her engagement a full four weeks.

Cafe Theatre also has an unusual clause in the contract with Miss Baker. Her ads are to be separate from those of the rest of the show at the night spot.

Miss Baker, who has become a terrific draw on the Continent and who clicked at Copa City, Miami Beach, earlier this year, will do only one show n[illegible] at the cafe.

Best Dressed

JOSEPHINE BAKER, fabulous night club entertainer, is ready to set the fashion world on fire. She's cooked up a deal with top Parisian designers and every six months she'll show off $100,000 worth of gowns to patrons of the nation's major night clubs. She recently arrived from Europe.

Ambassador — Josephine Baker

DANTON WALKER, Daily News writer of B'way happenings, paid a stunning tribute to Josephine Baker last week. He stated:

"A one-gal show with exquisite gowns, charm, magic, big time zing, legs as lovely as Sugar Robinson's and box office appeal that nets La Josephine $100 per day. In two words — a star."

"After an absence of 27 years from the American scene (theatre and nightclubs) Miss Baker took such a prolonged round of applause at the Copacabana club that oldsters claimed nothing like it had been seen in Miami in 40 years. She insists that wherever she appears as an artist, members of her race be admitted."

We want to thank Danton Walker for his truthful recital of the things we've known Jo Baker to stand for even before she found democratic refuge in France.

NEWS of the THEATER

* * *

Josephine Baker and her husband, Jo Bouillion, French orchestra leader, reading congratulatory messages in their dressing room at the Strand Theater yesterday after she opened her first Broadway engagement in fifteen years. Her last appearance on Broadway was in 1936 when she was in a "Ziegfeld Follies." Miss Baker, who admits to forty-five years of age, starred in the Folies Bergere in Paris for twenty-seven years

Josephine Baker on Stage

The Strand stage revue features Josephine Baker, in her first Broadway appearance in ten years, Leo De Lyon, Les Zoris and Buddy Rich and his orchestra.

-: Gossip of the Nation

Walter Winchell

NEW YORK, March 12.

NEW YORKERS ARE TALKING ABOUT—Josephine Baker's opulent peek-a-boo frocks making audiences gasp at the Strand Theater. Quite a performer. Her skill and neon personality make everything showmanship-shapely . . . Christopher Fry's play, "The Lady's Not for Burning," hitting double-bingo: It's a Broadway click and also among the top-sellers . . . Dancer Valerie Bettis' rubber-hipped torso-twirling on teevy. The medium suits her to a T-for talent . . . The daffy advert displaying a gnu and stating "This product is gnocking the gnation for a loop with its gnovel cabinets and gnumerous gniceties." Gnutz.

JOSEPHINE BAKER

Teevy rasslers acting with every muscle. They never change their routines . . . Joe DiMaggio (the ace of diamonds) deciding to hang up his spikes after the 1951 season. Oh, no! The national pastime without Joe is like Broadway without lights . . . Edith Piaf's recorded album. The way she sings the blues relieves you of yours . . . The film, "U.S.S. Teakettle." It received raves from most critics and stars Gary Cooper, but is attracting only so-so biz at the Roxy. Tough to savvy . . . Adorable blonde dimwit characters now the rage in show biz: Dagmar on teevy, Judy Holliday in films and Vivian Blaine on the stage . . . Vending machines in subways offering everything from hot chawklitt to tea mit lemon.

Jewish Women Honor Jo Baker At 15th Annual Hanukkah Breakfast

Speaking before an audience of 800 people gathered in the Grand Ballroom of the Conrad Hilton Hotel for the 15th annual Hanukkah Breakfast of the Chicago Women's Division of the American Jewish Congress, last Monday, Josephine Baker commenting on the recent Stork Club incident involving her said:

"I have said from the beginning of this whole affair that the issue is much bigger than I. The issue is democracy and whether Negroes are entitled to equal rights."

The famed star, who stirred up an international storm when she stalked out of the Stork Club angrily protesting over its failure to serve her, looked sedate, but chic in a brown checkered suit with black fur collar.

"La Baker" left Cleveland, where she is currently playing to accept the invitation of the Women's division to speak as guest of honor and to receive an award from the organization for her efforts against bigotry and her aid to the Allied and Freed French resistance in World War II.

Sharing the limelight with Miss Baker as guest speaker was Mrs. Emily Taft Douglas, wife of Sen. Paul Dauglas of Illinois. A telegram from the International League Against Recism and Anti-Semitism, signed by Bernard Lecache, president, was read.

It defended Miss Baker against the charge of anti-semitism, hurled at her by Walter Winchell, recently, and said that in North Africa and Italy, she had often carried out dangerous missions for the Allied cause.

Mrs. Maurice Nianick, president of the Chicago Women's Division presided at the meeting and introduced Miss Baker and Mrs. Douglas. Prior to the breakfast, the traditional lighting of the eight candles, signifying the spirit of Hanukkah, made a solemn and colorful pageant.

Hanukkah, or Festival of Lights commemorates the heroism of Hannah as related in the old testament, who rallied Jewry by bravely procuring enough oil for eight days to burn the sacred candles and rekindle patriotism.

Miss Baker praised the American Jewish Congress for its non-sectarian fight for democracy for all, and for its close collaboration with other groups, such as the NAACP.

Jews Honor 'Jo' Baker at Big Breakfast

CHICAGO — Josephine Bak and former congresswomar Emily Taft Douglas will be hon ored at the fifteenth annua Hanukkah breakfast of the Chicago Women's Division of Americ can Jewish Congress on Sunday.

Miss Baker will be presented with a citation honoring her for her activities in bettering race raltions and other services in behalf of minority groups. The breakfast, to be held in the Grand Ballroom of the Conrad Hilton Hotel, is expected to attract over 1,500 gues

TO MAKE SPEECH

Mrs. Douglas will speak on "Women's Role in Critical Times" and Miss Baker will also address the breakfast meeting.

The observance of Hanukkah marks the rededication of the Temple in ancient Jerusalem by the victorious Maccabes in 167 B. C. in their struggle against the Syrian king who had attempted to suppress the religion of the Jews.

The breakfast is one of the outstanding events of the Jewish community of this city. Miss Baker will fly in from Cleveland to attend.

SMILING WITH CONFIDENCE, "Fabulous Jo" poses with trio of notables at 15th Annual Hanukkah Breakfast in the Grand Ballroom of the Conrad Hilton Hotel last Monday morning. From left are Mrs. Sol Berner, chairman of the breakfast committee; Miss Baker, Mrs. Maurice Nianick, president of the Chicago Women's Division of the American Jewish Congress, which sponsored the meeting; and Mrs. Emily Taft Douglas, who shared guest speaking honors with the famed international star. Miss Baker was given an award by the group in recognition of her fight against bigotry, and for her aid to the Allies in World War II.

American Jewish Congress To Honor Josephine Baker

CHICAGO, Ill.—Josephine Baker and former congresswoman Emily Taft Douglas will headline the 15th Annual Hanukkah Breakfast of the Chicago Women's Division of the American Jewish Congress on December 17. The famous Negro star will fly in from Cleveland to be present at the breakfast, one of the outstanding events of the Jewish community of this city.

Miss Baker will receive a citation honoring her for her activities in bettering race relations and other services in behalf of minority groups. The breakfast will be held in the Grand Ballroom of the Conrad Hilton Hotel, and is expected to attract over 1,500 guests.

Mrs. Douglas, wife of Senator Paul Douglas of Illinois and a former member of the House Committee on Foreign Affairs, will speak on "Women's Role in Critical Times." Miss Baker will also address the breakfast meeting.

The observance of Hanukkah marks the rededication of the Temple in ancient Jerusalem by the victorious Maccabees in 167 B. C. in their struggle against the Syrian King, Antiochus who had attempted to suppress the religion of the Jews.

THE TOAST OF PARIS RETURNS HOME

NEW YORK. — Exotic Josephine Baker, shown wearing one of her gorgeous gowns, part of her $150,000 collection of gowns and furs, returned to Broadway today after 15 years. The cocoa-colored chanteuse who sprouted from a St. Louis tenement and blossomed into the toast of Paris and the Folies Bergere arrived in New York, the city that thrice "snubbed" her, with all the glamorous gusto that made her the darling of the night club set in Paris and all Europe as early as 1920. In her retinue are a French maid, a pianist, a manager, a liaison officer, an attorney, 44 suitcases and trunks of clothes and her third husband, Jo Bouillon, an orchestra conductor. He is her first Negro husband, her earlier marriages being to a Belgian Count and a French aviator. Miss Baker, sultry and trim as ever, even at the age of 45, will stay on Broadway for three weeks and then she'll head for a country-wide tour to "try and win the America I've always lost."

Jo Baker Has Returned To Broadway

BY PHYLLIS BATTELLE

NEW YORK, N. Y. — The ageless Josephine Baker returned to Broadway recently after 15 years — wearing a live money around her neck and a humanitarian heart on her sleeve.

The cocoa-colored chanteuse who sprouted from a St. Louis tenement and blossomed into the toast of Paris and the folies bergere arrived in New York, the City that has thrice "snubbed" her, with $150,000 worth of gowns and furs.

"With these," she said quietly, "and with whatever talent God gave me, I hope to win over America. Other times I have performed here I was frightened, but this time I think God is with me.

"But it's the public who will judge. It is always the public who judges, is it not?"

Miss Baker, sultry and trim as ever (36 bust, 24 waist, 36 hip) even at age 45, opens tomorrow in a stage show at the Strand Theatre on Times Square.

She turned up at Manhattan's Park - Sheraton Hotel with all the glamorous gusto that made her the darling of the night club set in Paris (and all Europe, for that matter) as early as 1920. She once set the social set chewing its lorgnettes gleefully when she allowed her pet panther to leap from her box at the Paris opera.

Today, in place of a panther, she is accompanied by an animated neckpiece named "Binki." He is a monkey who wreathes himself around her shoulders and holds onto her waist-length black hair for balance.

Also in her retinue are a French Maid, a pianist, a manager, a Liaison officer, an attorney, 44 suitcases and trunks of clothes, and her third husband, Jo Bouillon, an orchestra conductor. He is her first Negro husband, her earlier marriages being to a Belgian Count and a French flyer.

Despite the fact she looks the same, Josephine Baker is not the flippant comedienne she once was, offstage as well as on. Her out-of-costume scenes today are played with a heart.

"I did a terrible thing just before I left Havana to come here," she said, "I saw a man in Havana who was deformed and in horrible condition, and I knew he had leprosy. I had to report him to the health authorities — I had to do it for humanity, don't you understand.

"I shall not forget that for a long time."

The inmates of Havana's Leper colony won't forget Josephine either Every day, while she was in Cuba, she visited them, sang and danced for them.

In Paris, her charities are famous. Once a week she entertains 200 people from the old people's homes at a luncheon in one of the city's swankiest restaurants. She's been doing it for 15 years.

"Why?" she said today, "Well, because I remember crying for bread when I was a little girl, and mother didn't have any bread to give me. I believe everyone should suffer like that, to know what goodness is. But old people, I charity homes, don't have it easy like I did.

"I got my suffering over when I was young enough to take it."

Miss Baker has never been successful in her attempts to charm Americans with the singing and dancing and uncensored clothing she used to become a 27-year fixture at the famous "follies."

"I must tell the truth," she confessed. "I didn't want to come back to America. My experiences here have always been — shall we say— unfortunate, when I came to New York, I was never just a more-or-less flop, I was a terrible, awful flop.

"Funny, isn't it, because 75 per cent of my audiences at the folies Bergere have always been Americans ..... I guess they look on me as a Paris souvenir, not an artist."

When she completes her three-week engagement at the Strand, she said, she will head for a country-wide tour to "try to win the America I've always lost."

And how long does she expect to stay in the U. S. before she returns to the "Folies" and her famous castle home in Paris?

"As long," she says, "as you'll have me!"

LA BELLE BAKER — The fabulous Josephine Baker, St. Louis-born thrush who had to go to Europe to receive recognition, makes her triumphant return to the American stage in New York City on March 2nd.

A Queen Returns

Standing Ovation Greets Josephine, Back From Paris Triumphs

By Mark Barron

NEW YORK.

Chanting a varied vocabulary of songs that would make a session of U. N. delegates feel right at home, Josephine Baker has returned to Broadway for the first time in 15 years.

The American singer and dancer who became an international star in Paris and a long-time queen of European night life for years has confined her performances almost exclusively to the Parisian theater and night club revues.

Although she occasionally has made concert excursions into Africa and South America, Paris has been mostly the scene of her infectious songs and exhilarating dances since she first went to the French capital more than a quarter-century ago.

Her Age a Secret.

Miss Baker admits now to 45 years of age. If that isn't exact, her real age is a carefully guarded confidence. None of the theater's biographical histories even hint at her years.

She starred in more than 20 editions of the "Folies Bergere," in addition to other Parisian revues where her singing and dancing antics, her comedy tricks and scanty costumes delighted her international audience.

"But because I hadn't sung on Broadway in 15 years," she said backstage at the Strand with more of a French than her native St. Louis accent, "I started my first performance the other day with a bad case of stage fright.

"I thought I had gotten over stage fright after singing so many times before audiences of almost all nationalities, but I really had a bad case of shivers in my knees when I came out for my opening number.

The Pros Were There.

"I hadn't forgotten my last Broadway appearance in 1936 when I sang in 'The Ziegleld Follies.' When I started on stage the other night I suddenly realized not only was it a new audience, but there would be an overflow of theatrical professionals out front."

It developed there was no need for fright. When the noted colored star came on stage the audience stood up. They cheered her with an unrestrained enthusiasm which hasn't been heard since Frank Sinatra used to explode the bobby-soxers into shrieks of delight.

Singing in French, Italian, Spanish, Portuguese and English Miss Baker has a repertoire of songs which seems limitless.

Although she and her husband, French orchestra leader Jo Bouillon, occupy a dressing room suite backstage at the Strand, Miss Baker ordered a special dressing room built immediately outside the wings where she makes her stage exits.

She explains that once she begins her performance, she attempts to maintain a fast fluidity of motion and she needs the dressing room close by to speed up her five costume changes.

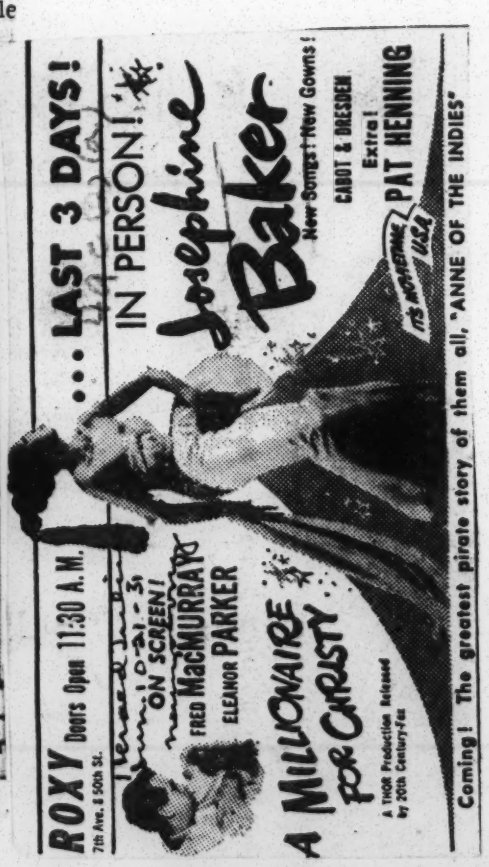
They aren't the same five costumes every performance. If she so feels, she can wear 25 different costumes in her five daily shows.

"The Parisian couturiers who designed these clothes place a value of $250,000 on them if they were purchased in the usual channels," she said.

JOSEPHINE BAKER.

As for her future plans, Miss Baker says she will return to France, which she regards as her permanent home. First, however, she will do a singing engagement at Monte Proser's Theater Cafe, a forthcoming new Broadway night club. After that she will tour a number of cities in the United States, beginning at the Earle Theater in Philadelphia.

Josephine Baker, the St. Louis-born chanteuse, is making her first New York stage appearance at the Strand Theater.



Managers Fight Over Earnings Of Josephine Baker While Parisian Star Moves About With Jammed Purse

ARNOLD de MHLE

New York — The incredible earnings of the fabulous Josephine Baker since her terrific return to this country is now the topic of judicial discussion and legal maneuvering.

According to one Willard Alexander, president of the Willard Alexander, Inc., Booking Agency and who last week filed a breach of contract suit in Supreme Court, the star was brought to this country by him and has an exclusive contract with him to represent and book her until June or July of this year.

As her rightful agent, he claims, he is entitled to the regular booking agent's cut of 10 per cent on all her earnings from engagements in this country.

Named in his affidavit is Ned Schuyler, one of the owners of the famous Copa City Night Club in Miami, Florida, where Miss Baker was first engaged and agreed to appear only on condition that Negroes be admitted and received the same treatment as everybody else. He is accused of having induced the star to break her contract with Alexander.

He first contacted Miss Baker, who for so many years was and still is the toast of Paris, last year while she was appearing in Havana, Alexander charged. He told here he could secure bookings for her in this country, but only on condition that she engaged him as her exclusive agent.

Alexander said the negotiations were done by telephone and it was agreed that he would book Miss Baker in various states and manage her until June or July.

Schuyler first met the star, charged Alexander, when he tried to get the club owner to headline Miss Baker at the Copa City and he, Schuyler, flew down to Havana to see her perform agreeing to sign her.

He did sign her, Alexander charged in the affidavit, but also entered into a personal management contract with Miss Baker, and is now booking her.

Acording to Alexander's affidavit, this is how Miss Baker's earnings stack up since she opened at the Copa City in Miami:

One week at the Copa..... $7,000

At the Strand, New York..... average $8,790 per week.

The Chicago Theatre where she opened on the 6th.....minimum $11,000 per week.

Fox Theatre in Detroit..... minimum $10,000 weekly.

One appearance on the Ed Sullivan program .....will receive $2,500.

As her exclusive agent, said Alexander, he is entitled to ten per cent of the total and everything else she earns during the 14-week tour she is now on.

Miss Baker at this point is not involved in the suit, but Mr. Alexander intimated he might bring a separate action against her at an early date.

Big Town

by James L. Hicks

Josephine Baker told Harlemites at the New York Press Club party that she will return here after her tour and open a swank night club on the East Side . . . Harlem hears that Our World's Major Robinson has obtained a divorce and will bring back a bride with him when he returns to New York . . . Send a get well card to Johnny Williams, the Associated Publishers' crack ad man who is ill at St. Anthony Hospital in Long Island.

AFRO editors please check: The Rev. David Henry Croll of Annapolis states that Maryland's new Governor promised the people of Annapolis recently that he will put some colored official in the Maryland State Police . . . If Congressman Adam Powell ever loses his seat in Congress, it will be to State Assemblyman Elijah Crump the biggest vote getter in Harlem.

Cage Tourney in Harlem

Harlem's YMCA, which will soon celebrate its 50th anniversary, conducted a basketball tournament last week in which 29 teams participated. Most of the teams were white. Roy Campanella and Sugar Ray Robinson provided the trophies . . . Both of Harlem's colored newspapers are in a bad way but one of them may fold before you read this. One thing is certain the crisis is going to bring out who actually owns one of them. It will be a headline in itself.

Prolific writer Dan Burley moves over to Ebony magazine as associate editor and a reported salary of 12 Gees. Dan will make another headline next week, but it will not be in connection with his job . . . . Can't tell you now. . . Dr. W. E. B. DuBois and his wife, the former Shirley Graham, returned from their honeymoon last Tuesday. Called his office on Wednesday and he was right on the job. Try it when you get to be eighty-two years old. Or just try to live and be eighty-two!

G. James Fleming, the "Who's Who" man, was approached by the Amsterdam News with regard to being its editor, but he turned it down. St. Clair Bourne of the NY State Labor Department is still the most logical and best choice. He was editor of the more plush days. But Sinky, who has a good job, is in a position to ask for the pay that the job is worth.

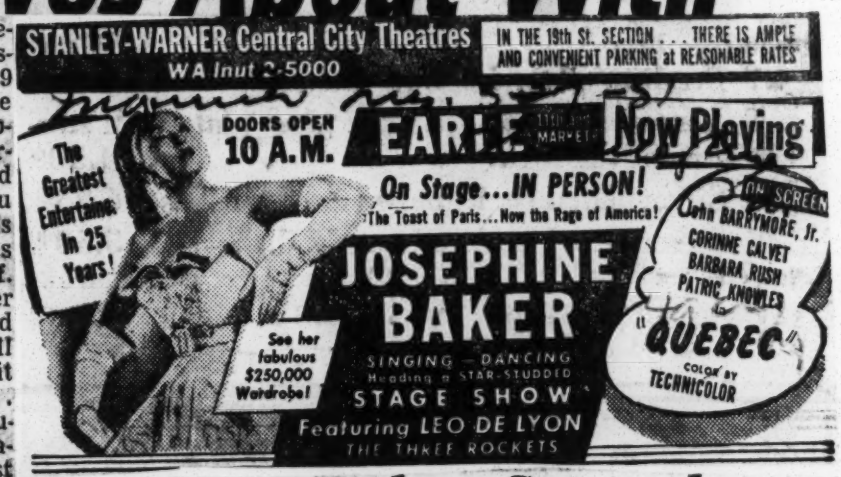
If you heard the Big Town rocking over the Easter holidays blame it on Washington's Windy Wallace, Baltimore's Junky Wood and Philadelphia's Yock Bryant who did their best to turn it upside down . . . In Washington one hears that the widow of Dr. Sparky Adams will soon wed again. The gentleman is said to be a former member of Dr. Adams's hospital staff.

With Bishop Nichols

Bishop D. Ward Nichols sued us for libel (and lost) but we find ourselves lined up with him in his boycott of "Green Pastures." We can well do without plays like that . . . There's a divorce case kicking around New York which will rock the foundations of the Seaboard society. Terrific!

Attention Frank Stanley of the Louisville Defender. Have one of your legmen check a report that there's a colored captain commanding an all white company at Fort Knox, Ky.- Is the National Council of Colored Women broke?. . . .All right Jeanetta Welch Brown don't blow a fuse and start letters to the boss. We're just asking!

Personal to the school kids of South Carolina: Keep on writing. We'll get around to answering your letters soon. Just love to hear from you.



Josephine Baker Starred In Stage Offering at Earle

By Mildred Martin

Josephine Baker came back to town after 15 years yesterday to take the Earle by storm. The audience, with standees four-deep, loved Josephine. And vice versa.

Clothes may make the woman. But in Miss Baker's case, and although she models a collection of gowns, furs and jewels to dazzle the eye, it's the girl inside them who counts. The easy, intimate art and humor of the St. Louis-born darling of the Folies Bergere can stand alone. At least, that was the impression yesterday as, with pauses to "change the scenery," Miss Baker took her fans along on a vocal travelogue to Havana, North Africa and Brazil, chattering gaily between her songs in French, English, Spanish and Portuguese.

CHARM IN FULL MEASURE

With her hair in the fantastic conical tower ending in a horse's tail, looking less than half her 45 years, Miss Baker turned on her charm in full measure, depending upon her own magic rather than her French finery. In fact, probably the best part of her one-woman show found her playing a Tunisian street vendor, in awning-striped poncho and bare feet, tossing roses to the customers, sending a porter from a nearby Market st. shop into ecstasy with a pair of socks, a pair of kisses and a bottle of champagne, calling youngsters up to the stage to receive chocolate rabbits and Easter eggs.

For the record, Miss Baker appeared first yesterday in a gold sequin and net creation, switched to a silver lame bloomer affair and wound up gowned in white satin and rhinestones (worth $2750) topped by a cloak of white and silver fox. Sartorially, it's quite a show. But it's the Baker personality, combined with her individual vocal style, which puts it over with a bang.

Among her engaging songs, for which she uses both the usual stage microphone, as well as a hand mike which allows her to wander about the stage at will, were "Merci Beaucoup," "This Is Happiness, "Do You Like Me," a medley including "Night and Day," "Solitude" and "Begin the Beguine," a North African number and, for the finale, "Two Loves Have I."

Filling in when La Baker was catching her breath or making changes was Leo Delyon, an amusing impressionist, while the Three Rockets got the program off to a good start with fast tapping.

A SOGGY DRAMA

"Quebec," on the screen, in a long-drawn-out, soggily sentimental account of a minor rebellion against British rule in Canada during the course of which the young son of a rebel voyager discovers the beautiful leader of the uprising is his supposedly long-dead mother.

Photographed in color, the flim's cast includes John Barrymore, Jr., as the boy, Patric Knowles as his father, and Corinne Calvet as the mysterious "La Fleur," who, at last, dies to save her son. Others involved are Barbara Rush, Nikki Duval, John Hoyt, Arnold Moss, Don Haggerty and, from the old silent days, Patsy Ruth Miller.

Tears Shed

Jo's Visit Halts Trial Of 6 Men

TRENTON, N. J. — The fabulous Josephine Baker's exploits before the footlights have been more than matched by her deeds as a race patriot while in this country.

Latest racial endeavor was to lend her presence to the Trenton Six, who are fighting an in-

JO BAKER

dictment for murder and the electric chair.

ASKED PERMISSION

Miss Baker, last Friday, made an unannounced visit to the Trenton courtroom where the six Negroes are being tried for the murder of a storekeeper. She sent a note to defense counsel Raymond Pace Alexander, in which she sought permission to visit the six defendants and express to them a word of encouragement.

Attorney Alexander asked Judge Smalley, who is presiding judge at the trial, whether such permission could be given Miss Baker. Judge Smalley graciously adjourned court for ten minutes and gave Miss Baker an opportunity to address the defendants in their cells.

BOYS IN TEARS

The prisoners were informed by the court that they could not talk to Miss Baker. She told them to "keep their chins up and to have full confidence that justice would prevail." Two of the defendants, who were veterans, had been entertained while in camps abroad by Miss Baker. They were so moved by her remarks that they broke down into tears.

Miss Baker was an hour late for her show because of her visit to the Trenton Six.

Earlier in the week, she made an unannounced visit to the Standard Theatre in the 1100 block of South Street, the first theatre at which she appeared in Philadelphia when she was getting her start. She spent at least twenty minutes talking to employes about the "bygone days of the '29s," when the theatre was under the management of John T. Gibson.

Previous press releases have told of Miss Baker's insistence on colored stagehands and musicians in every theatre in which she appeared. These releases have also told of her triumph over prejudice in Miami Beach, Fla.

REJECTS HOMETOWN

She recently turned down a $12,000-a-week engagement at the Chase Hotel in St. Louis because that hotel refused to abide by her policy of non-discrimination and non-segregation.

Miss Baker has shown more race fortitude and has advanced the cause of Negroes against discrimination more in the short period she has been in America than all American colored performers combined.

Her exploits before the footlights have been miraculous. At 45, she has become the biggest single attraction on the American stage.

Midwesterners will have a chance to marvel at La Baker when she opens Monday in Chicago for a two-week engagement.

Jo Baker Asks Fair Treatment for Race in Radio, TV

By BILLY ROWE
(Theatre Editor)

CHICAGO—Taking time out from her record-breaking stint at the Chicago Theatre, Josephine Baker the fabulous legend who has come to life on the American vaudeville stage, visited the twenty-ninth annual convention of the National Association of Radio and Television Broadcasters at the Stevens Hotel and asked its top executive to insure a democratic break for Negroes.

In a private conference with the organization's president, Justin Miller, the great lady pointed out that the treatment of the Negro was no longer a national affair but of international concern and diplomatic importance.

In the presence of Carl Haverlin of BMI, Sidney Williams of the Chicago Urban League, and the writer, the darling of Europe pointed out to Judge Miller the importance of including Negroes in all phases of radio and television work.

After listening to what she had to say Judge Miller stated that since the war more Negroes have been hired in the technical

American-French Star Visits Confab to Air Question of Job Bias

branches of the two mediums than ever before. However, he agreed that the percentage is small and far from adequate. Before the end of the unprecedented meeting, the former chorus girl, back in America for her longest stay in twenty-eight years, received a promise from the head of NARTB that a more democratic approach will be adhered to by his organization.

This move on the part of the lady, who attracted more business than any other star in two years to the Chicago Theatre, was just one of many she made between shows in the interest of the progress of her race. Starting on Monday of last week she visited and talked with the heads of the First National Bank, department stores, International Harvester, The Illinois Central and the Chicago Association of Commerce and Industry. To all of them she stressed the international importance of the treatment of her race in this country and asked that job democracy be given a better showing.

Before leaving here Friday for two days in South Bend, Ind., and a run in Buffalo, Miss Baker expressed the hope that every American personality, especially those of color, would join the fight for the betterment of the Negro in this country, and all over the world where bias exists.

With her supreme work on stage of the Chicago Theatre and her various efforts in behalf of her people, the fabulous Jo cre[illegible] more excitement here than the Chicago fire.

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Cab Calloway

Cab Calloway Stars in Earle Stage Show

Cab Calloway and his all new orchestra headlines the stage show which opened at the Earle yesterday, and "Counterspy Meets Scotland Yard" provides an exciting story on the screen.

New techniques in handling the trombone and the sax, with enthusiastic gestures by both players and conductor, seemed to be the order. And the audience liked what it heard and saw.

Mrs. Bill Robinson, widow of the great dancer, won applause for her songs. The Pigmeat Markham and Co. boys brought laughs with their comedy and the Congaroo Dancers stepped light and fast. The 4 Tunes, recording stars, offered pleasing harmony.

THE SCREEN FEATURE

On the screen another weapon of atomic intensity provided the theme of "Counterspy Meets Scotland Yard." The story is based on the radio program "Counterspy." Howard St. John plays the role of chief of the counterspy division (David Harding), with Ron Randell taking the part of a Scotland Yard investigator, and Amanda Blake is his pretty secretary, Karen.

Enemy agents are hot on the trail for a blueprint of our super weapon designed to wipe out a city at one puff. Lewis Martin plays Dr. Victor Gilbert, who treats Karen supposedly for sinus trouble, but instead uses a hypnotic serum to pry secrets of the new weapon from her subconscious mind.

BETRAYED BY FRIEND

And his receptionist, June Vincent (Barbara Taylor), although an old friend of Karen's, is in cahoots with the doctor. They almost do a good job until the Scotland Yard inspector becomes suspicious and things begin to pop, with murder running rampant. The investigator comes through, however, even to winning Karen for his wife.

Ella Fitzgerald, billed as "America's first lady of song," is currently appearing in the Paramount Theater, remaining through Feb. 6.

IN HOLIDAY SHOW

Ella Fitzgerald, one of the featured performers in "Barry Gray's New Year's Eve Show," which will be presented on Monday evening at Carnegie Hall under the auspices of Jap Franklin and Sam Rose.

ELLA HAS A WAY WITH A SONG

New York Times Jan. 9-9-51

By CARTER HARMAN

BAND men who play with Ella Fitzgerald have been heard to say they tune up to her voice, so true is it. Other singers spare few superlatives in her praise. She is publicized as the "First Lady of Song" and the consensus seems to be that she has earned the title in her seventeen years before the public.

New York, N.Y.

The remarkable thing about Ella is her ability to sing any kind of a song and do it with more spirit, with more impact on her listeners and with more purely vocal personality than other performers who specialize in style. When you see her—which you can do Saturday midnight when she sings in the "Jazz at the Philharmonic" program in Carnegie Hall—she will doubtless offer a wide variety.

As she prances into the spotlight, your impression may be of a large, cheerful child. Her smile is entrancing in her cherubic face; her eyes twinkle with more than a touch of mischief; her body—no longer sylph-like, you will agree—seems light and responds eagerly to the bouncing rhythms.

Cold Feet

As a matter of record, Ella wanted to be a dancer as a child in Newport News, and she finally entered an amateur contest at the Apollo Theatre to dance. Cold feet —or wobbly knees—led her to change her mind at the last minute, and she sang instead. The late fabulous drummer, Chick Webb, heard her there and, after a few months, had her singing with his band. She was the one who kept the outfit running for a while after Webb's death, which indicates how high she stands with other musicians.

On a club date or on a theatre stage she will start by singing a rhythm tune of the day. In 1936 it might have been "A Tisket, a Tasket," the old nursery rhyme endowed with a spirited jump setting by Miss Fitzgerald herself.

Bruno of Hollywood

Ella Fitzgerald.

Ten years later it might have been "How High the Moon?," that sentimental song which she cooled, heated-white, molded into the then-fashionable bob shape and then tempered like steel.

When the cheers die down she will abandon the shiny-surfaced voice for one of sweet, husky, controlled texture and deliver herself of a wistful ditty such as "Sunday Kind of Love." Ballads are really her favorite material, she admits, but she loves to sing anything.

In the same group she might include a new favorite of hers, "Smooth Sailing," an arresting item which as yet has no words. Burbling syllables are used instead, and the melodic line grows into arabesques of instrumental precision and agility. Ella is supposed to have said that she "should have been a tenor man." She makes up for the error by singing the kind of music a saxophonist might play, and as easily as he would play it.

From such exhibitions of "advanced" style one might infer that the singer has theories about it, but she insists that she merely "sings songs." After enough listening one believes her, too. She sings each song the way she feels it and, for her, it is right.

Sitting with her and her friends recently, watching her distastefully eat a box of ice cream because it soothed her sore throat, one got the impression she had the same attitude toward other performers. When someone said that one style sounded "like" another, Miss Fitzgerald overcame her shyness long enough to object: "People are always talking about somebody sounding like somebody else," she complained. On the other hand, the unanswerable retort of a singer who is accused of getting too "advanced" is: "Ella's doing it!"

A musician's spirit seems to be almost more important to her than his ability; she once complained mildly about a man who had accompanied her in an orchestra, not because he played badly, which he did not, but because she didn't think he joined in the fun.

Purity

Ella also likes the blues, but she doesn't sing the "suggestive" ones. She tried it once, and was told that it did not suit her. Her voice and interpretations are somehow too pure for smutty lyrics.

Like any sensitive performer, she immediately feels what kind of an audience she has before her. When she sees that her listeners are pleased she smiles her winsome smile and gives them what they like.

One time she sang ballads "all night" for a receptive crowd. On other occasions she indulges in her delightful talent for mimicry. She can growl a chorus that sounds for all the world like Louis Armstrong, or twitter and chirp in devastating imitation of Rose Murphy, the "chee-chee girl."

However she chooses to sing, in whatever vein or idiom, few people who have heard Ella Fitzgerald ever fail to recognize her.

Ella Fitzgerald

Jazz Concert To Feature 'First Lady'

Press-Dispatch Jan. 9 1951 Richmond, Va.

Ella Fitzgerald, called "The First Lady of Song," will appear as the vocalist with "Jazz at the Philharmonic" when that group of 10 top jazz musicians opens the 1951-1952 concert season at the Mosque at 8:30 P. M. Thursday, September 20.

For 15 years (the last five of them as a member of the "Jazz at the Philharmonic" group) Ella Fitzgerald has held a position as "hit" entertainer in her field.

In addition to singing her way to fame, Ella Fitzgerald is a song writer and arranger, having penned several of her top recording successes. Included in the program for the concert at the Mosque will be some of her top hits, such as "A Tisket A Tasket," "Old Mother Hubbard," "How High the Moon," "Flying Home," "Someone to Watch Over Me" and "Because of Rain." She sings rhythm tunes, ballads, and novelty numbers with equal ease and showmanship.

All seats for the concert are reserved. Tickets may be purchased in advance at the Virginia Record Shop, three locations of Archie's Record Shops, at the Globe Record Shop, and at Slaughter's Hotel.

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THE FOUR BROTHERS
Bill, Slim, Peck and Joe Furness

The Four Brothers — Bill, Slim, Peck and Joe Furness, fresh from a London appearance, are showing both their mellow tones and smooth looks to home folks at Philadelphia's Showboat. Their reading from top down pose illustrates the "Stairway to the Stars" melody they have popularized. They are being aided at the piano by Jack-

TODAY'S HIGH LIGHTS

ON TELEVISION

Bob Considine premieres program of sports comments. WAVE-TV 4:45 p.m.
Richard Arlen and Marjorie Lawrence with Ken Murray. WHAS-TV 7 p.m.
Cab Calloway, Elsa and Waldo with Jack Carter. WAVE-TV 7:30 p.m.
Phil Foster, Leo Durocher and Laraine Day, Frank Sinatra. WHAS-TV 8 p.m.
Lena Horne is the mistress of ceremonies on Show of Shows with Sid Caesar. WAVE-TV 8 p.m.

Lena Horne

ON RADIO

Somerset Maugham Theater premieres with "Colonel's Lady." WHAS 10:30 a.m.
Marguerite Piazza, Richard Tucker, Patrice Munsel and Rise Stevens sing in "Fledermaus." WKLO 1 p.m.
Princeton Theological Seminary Choir offers sacred music. WAVE 3 p.m.
Bryan Field broadcasts Royal Palm Handicap, Hialeah. WGRC 3:30 p.m.
Ky.-Tenn., WINN 6:55, WHAS 7; Indiana Central-U. of L., WGRC, WKLO 8:30 p.m.

These Listings Correct at Press Time

Lena Horne On Magazine Covers

NEW YORK.—Two of the popular 10-cent pocket size news weekly magazines feature Lena Horne as their cover girl this week. Lena appears on the cover of Quick's January 9 issue and on the cover of People Today's January 16 issue. Both magazines were out this week. Both also carry feature stories of the glamorous singer.

They Can't Get on to Lena Horne!

NEW YORK—"I'm easy to imitate; those actions and the voice and all that stuff," Lena Horne admits. "But those dames, they'll never really get on to me. They don't know what I'm thinking when I'm out there singing. No one does."

That, says the issue of Look magazine out this week, is the secret of the incomparable Lena.

Naming her the "Sophisticated Lady of Song," Look's picture-studded story (Lena is also on the cover) declares that the Horne operating technique work wonders.

The astute Miss Horne is about equal as a singer, actress and beautiful woman, concludes the Look article. She owes her success to the happy coincidence that she acts her best and looks her loveliest when she is working her way through a song.

Along the Eye Lanes

Lena Scores on TV, Cab in Good Spot

LENA HORNE

NEW YORK—Given the biggest role ever played by a Negro since television became popular movie star Lena Horne came through with flying colors on Sid Caesar's "Show of Show" last Saturday night over NBC. Resplendent in gowns from the country's top designers, Miss Horne was a radiant and sparkling personality throughout her hour and a half appearance.

Handling her songs, comedy lines and role in skits she was the well-seasoned trouper. In fact, so much so that NBC officials reported that their switchboards were deluged with calls from listeners complimenting them on their choice of having her to co star with Caesar, one of video's top comics.

This has led many to believe that a show of her own is in the works for the Hollywood actress. Even she expressed satisfaction with her first taste of TV and wants to make more appearances before the cameras, which will more than likely result from Saturday's appearance in the near future.

In the first half of NBC's big Saturday night musical revue called "The Saturday Night Revue," Cab Calloway appeared from 8 to 9 with comedian Jack Carter. The King of Hi-De-Ho sang many of the tunes dating back from the Cotton Club days where he first sprang into fame and fortune.

'Red' Tag Eyed as Threat to Lena's H'wood Career

By HARRY LEVETTE

HOLLYWOOD (ANP)—Admirers of beautiful, talented Lena Horne, and they are legions of both races, are wondering whether or not Lena will ever again appear on the screen. The question in the back of their minds is "Have so-called communist charges killed her in pictures?"

Many of them think of such articles as an editorial in Hollywood Life magazine last week. Editor-publisher Jimmie Tarantino has spread his cover page with a red-baiting article against Miss Horne and Rita Hayworth.

Accused of Red Tie-up

His article is titled "Hayworth and Horne Commie Tie-ups Exposed."

In a lengthy article, Tarantino sounds off like the un-American activities committee of the house as he points out the virtues of American democracy and the evils of communism.

Then he claims that Lena and Rita have favored the Red cause over the American.

Many of Lena's friends and admirers are now wishing that she had never appeared in public for any type of causes. They wish she had kept completely out of politics.

Believed Ill-Advised

Frankly, I think that Miss Horne's name would not have been connected in any way with front organizations had she not been so easy to approach and had not leftists here who needed "names" ill-advised her.

Her first appearance under doubtful sponsorship came Sunday, April 13, 1944 shortly after she had finished "Cabin in the Sky" for MGM and "Stormy Weather" for Twentieth Century-Fox.

Caleb Peterson then going overboard for so-called liberal interracial groups, asked her to be the principal speaker. Rex Ingram and others appeared on the same program.

Approached by Leftists

Then the leftist groups began to besiege Lena to appear in their behalf. Soon the NAACP, the Golden State Insurance Company and other groups friendly to Peterson's group at first, refused to have anything to do with it. By that time it was too late for Lena to leave unscathed. The damage had been done.

The movie colony is wondering whether Lena will become a parallel to Paul Robeson, now the forgotten man of Hollywood. William Warfield, MGM's new discovery in "Showboat," has definitely replaced Robeson.

Will Lena be replaced by the younger, beautiful and talented Dorothy Dandridge?

Dorothy Has "It"

Dorothy in her first starring picture, "Four Shall Die," produced by Cliff Sanforth, 10 years ago displayed acting talent then although she was not yet 7 years old. Today she has class in her singing and dancing. Her figure now is one of the most beautiful in Hollywood.

She could be the person to make Hollywood forget Lena Horne. But if she does many fans will miss the lovely Lena.

49c(2) (a) 1951 Lena Horne

They'll Co-Star on 'Toast of the Town'

Famous stars of show business will dramatize in song and story "The Life of Oscar Hammerstein," famed American lyricist, in two hour-long installments on the CBS Television Network's "Toast of the Town," hosted by Ed Sullivan, Sun, Sept. 9 and Sunday, Sept. 16. Left to right (top), are Mimi Benzell, of the Metropolitan Opera Co., and Gertrude Lawrence, co-star of Hammerstein's "The King and I"; and, left to right, bottom: Dorothy Sarnoff, also of "The King and I," and sensational songstress Lena Horne.

Miss Moten Heads Show

ETTA MOTEN

Chicago, Ill.— Etta Moten, the Bess of the New York company of 'Porgy and Bess,' will head the entertainment at the new Opera club, 100 E. Chicago, when it opens Saturday, Dec. 15. This is her first appearance in a supper club. Miss Moten has appeared in Grant Park and Ravinia concerts.

Bits of 'Carmen Jones' and 'Porgy and Bess' to Highlight 'P Day' at Regent

Muriel Rahn, Soprano, and Edward Matthews, Baritone, Will Headline Array of Talent

BALTIMORE

A fitting climax to "Provident Hospital Day," Friday, Sept. 7, will be a double feature midnight show on stage and screen at the Regent Theatre.

Muriel Rahn, soprano and former star of Broadway's "Carmen Jones," and Edward Matthews, who co-starred with Anne Brown in "Porgy and Bess," both nationally known as concert and stage stars, will be the special guest artists.

They will headline a show which will include featured stars of local night clubs, radio and TV, including outstanding musical aggregations.

On the screen, the theatre will present a sneak Hollywood Preview of one of the latest Technicolor picture spectacles to come out of the film capital.

Both Miss Rahn and Mr. Matthews recently scored a tremendous success at the Yale Bowl "Pops," held at New Haven, Conn., before an audience of more than 15,000.

They were accompanied by the full New Haven Symphony of 85 pieces under the baton of Conductor Harry Berman together with the 100-voice, combined choirs of Peters and Saulsbury.

The two artists are being presented through the courtesy of the Dick Campbell Concert Agency of New York City, to help boost the Provident Hospital Fund Drive, in which a $300,000 goal has been set.

Well-Known Emcees

Talent for the midnight show is being assembled by E. B. Rea, AFRO theatrical editor. Chuck Richards and William (Bill) Alexander, well-known radio commentators and disc jockeys, will share the emceeing honors.

All the facilities of the theatre, directed by Henry B. Hornstein, will be donated free with all of the box office receipts going to the hospital fund.

Also cooperating on the musical side is the Musicians' Local, 543, headed by Emerson Simpson.

Muriel Rahn Scores In 'Aida' Role

Muriel Rahn, musical and operatic star, is shown being congratulated by Theodore Feinmann, director , on her performance in "Aida" at the Mosque Theatre in Newark. N.J., recently. Principals in the cast are, left to right: Stella McPherson as the "High Priestess; Lewis Ford as "Radames;" Mr. Feinmann, Miss Rahn, and Eugene Sewall as "Amonasro." Miss Rahn will be featured with Judith Anderson on Jan. 23, in "Come of Age," in the New York City Center's dramatic series.

Sister Rosetta Inks Contract

NEW YORK CITY. — Gale Agency ushered out the old year by securing the signature of Sister Rosetta Tharpe on a booking contract, making them the exclusive representatives for this prime act.

Every major agency in the business made herculean efforts to secure Sister Tharpe's contract as soon as they learned that the popular gospel singer was contemplating a change in management.

After appraising the entire field Tharpe decided that the Gale Agency was best suited to handle her affairs and guide her in the year 1951 to greater heights of popularity than she has attained in the past.

Ballpark Wedding For Sister Tharpe

WASHINGTON—Griffith Stadium — the American League ballpark — will be the scene of the public wedding of Sister Rosetta Tharpe, guitar-playing spirituals singer, to Russell Morrison at 8 P. M., July 3.

15,000 See Sister Tharpe Marry In D. C. Stadium

Washington (ANP).—One of the best attended, most unusual and most spectacular weddings ever held in Washington was that of 34-year-old Sister Rosetta Tharpe who was joined in holy wedlock to Russell Morrison last Tuesday night.

Elder Samuel Keiser, pastor of the Temple Church of God in Christ, performed the wedding ceremony in Griffith Stadium before 15,000 spectators.

The guitar-picking, gospel-singing bride was most picturesque strolling down the long white strip of carpet to the tune of Lohengrin's "Wedding March." The sequin-trimmed three-foot train to her $1,000 white nylon lace gown glittered brilliant under the blue spotlights. Her waist-length net veil was held in place by a jewelled crown of rhinestones and pearls. She carried a bouquet of 28 white orchids interspersed with white ostrich feathers.

Madam Marie Knight, beautifully attired in a colorful gown with matching accessories, served as bridesmaid. She carried a bouquet of natural colored orchids set amidst ostrich feathers of the same color.

Lucky Millinder served as best man; 8-year-old Mary Gibbs, daughter of Madam Knight was flower girl, and 3-year-old Theodore LeMar Summers carried the ring on a huge blue-satin pillow.

Sister Rosetta was given away by her mother, Mrs. Katie Belle Nubin of Richmond, Va.

Immediately following the wedding ceremonies, Sister Tharpe and Madam Knight, the two "First Ladies' of Spiritual music, presented a thrilling concert. They were assisted by the Harmonizing Four, the Rosettes, Miss Vivian Cooper, James Roots, Jr., and Sister Tharpe's mother, Mrs. Nubin.

The groom, Russell Morrison, who is Rosetta's road manager, is also 34 years old. He was born in Pittsburgh, Pa. He was on a road tour with Lucky Millinder's orchestra when he met and fell in love with Sister Tharpe. Their romance has been in the bloom for the past 13 years.

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Sarah Vaughan

ROSE BETWEEN TWO THORNS—Sarah Vaughan, who for the fourth consecutive year has been voted America's No. 1 girl singer in both the "Down Beat" and "Metronome" magazine polls, is shown being congratulated by the music industry's two most famous bearded gentlemen, Al (Jazzbo) Collins (left), famed disc-jockey on WOEW, New York, and Mitch Miller, popular orchestra leader and Columbia recording director.

Ethel Waters Triumphs In TV Guest Spot

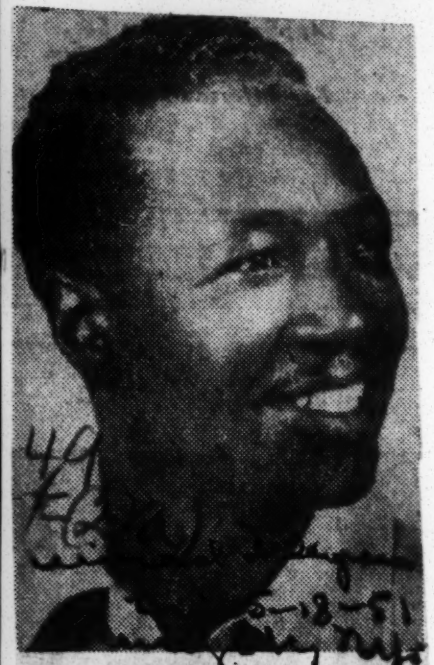
Ethel Waters, star of stage, screen and radio-television, appeared on "This Is Show Business" over CBS-TV, Sunday night along with songstress Kitty Carlisle, comedian Buster Keaton and violinist Florian Za Bach.

Miss Waters, unforgettable singer of such songs as "Stormy Weather," "Dinah" and "Supper Time," was making her second visit to "This Is Show Business." The celebrated star is concluding an award-winning appearance in the Broadway play, "The Member of the Wedding." Her autobiography, "His Eye Is on the Sparrow," only recently published, is the latest Book-of-the-Month Club selection.

"This Is Show Business," sponsored by The American Tobacco Company for Lucky Strike Cigarettes, is produced by Irving Mansfield and directed by Byron Paul.

49c(2) (a) 1951

Josh White



Josh White, guitarist—folk singer, is featured with dancer Pearl Primus in the show in Cafe Society.

'Pretty Eyed Baby' Earns Pot of Gold but 'Ma' Mary Lou Can't Draw a Penny

New American Date 8-23-51

Legal Phases Freeze Pay-Off

NEW YORK — Mary Lou Williams, piano stylist, is the center of a complicated legal tangle caused by the sensational success of her song "Pretty Eyed Baby." Mary Lou has a hefty pot of gold awaiting of record royalties from the time, but can't collect a penny until the legal snarl is unravelled.

Mary Lou

The weird story of "Pretty Eyed Baby" goes back to 1940 when she wrote the tune. She titled it "Satchel Mouth Baby" and then practically forgot about it.

Tune 10 Years Old

For the past 10 years the tune has been sung by vocalists and quartets. But the performance fees received by Miss Williams from ASCAP (American Society of Composers, Authors and Publishers), she reports were hardly enough to make her take her own tune seriously. "I was just too busy to think it would ever become a hit," Mary Lou says.

Musical complications started to set in in 1946 when Bill Johnson formed a small combination and recorded Mary Lou's tune using the new title, "Pretty Eyed Baby."

The change was made with her approval. "After all, the words, 'Pretty Eyed Baby' were lifted bodily from the lyrics I wrote," Mary Lou explains.

Later Mary Lou signed an agreement to split royalties from the tune with Johnson. For dreaming up the new title and adding eight bars of new lyrics he was given credit as co-author.

Last month, the trombonist, Snub Mosely, filed a suit for 100,000 damages against Miss Williams, Johnson and Leeds Music Co., charging unlawful use of his title "Pretty Eyed Baby." Mary Lou was shocked to say the least.

Cash Rolling In

To date Miss Williams contends never to have received an accounting on sales and royalties due her. Leeds, she says, has informed her that it is withholding all royalty payments pending settlement of Mosely's suit.

While sales of "Pretty Eyed Baby" continue to roll, its original composer, Mary Lou, is frustrated to see royalties piling up which she is unable, for the present, at least to collect.

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Porgy and Bess

Stars of the recorded revival of "Porgy and Bess": (l. to r.) Long, Williams, Winters, and Matthews

Recent Records

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Gershwin: Porgy and Bess. *Camilla Williams, Lawrence Winters, Avon Long, Inez Matthews, Warren Coleman, June McMechen, Eddie Matthews, Helen Dowdy, and others, with orchestra and chorus under Lehman Engel, Columbia. Three 12-inch, 33⅓ rpm records in album,* $16.35. This represents the fourth of a series of stage revivals on records which Columbia has undertaken with Goddard Lieberson, its executive vice president, as producer. The most sparkling and successful up to now was the waxing of the Lorenz Hart-Richard Rodgers "Pal Joey"—so successful, in fact, that an actual revival of the musical comedy has now been announced for Broadway. Could be that this new recorded "Porgy and Bess" will accomplish the same end, for advance interest is greater for it than for any of the others. The cast is all-Negro, and includes such familiar names from the 1935 and 1942 Broadway productions as Avon Long (Sporting Life), Warren Coleman (Crown), Edward Matthews (Jake), and Helen Dowdy (Lily and the Strawberry Woman). Inez Matthews, who was one of the Carmens in "Carmen Jones," is the Serena, and June McMechen, a discovery of the Negro baritone, Todd Duncan, is the Clara who sings the immortal "Summertime." Lawrence Winters and Camilla Williams of the New York City Opera Co. are the Porgy and Bess, replacing the superb Duncan and Anne Brown, who played the roles on Broadway. Winters emerges as an excellent Porgy, but Miss Williams is a restrained Bess, almost too ladylike to be believable.